

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

57



GEORGE M. COHAN
Star in Artercraft Pictures

THE DRAMATIST AND THE MOTION PICTURE

A TRIBUTE TO THE MOTION PICTURE

By

DAVID WARK GRIFFITH

When "The Birth of a Nation" started on its astonishingly prosperous career, critics, exhibitors and the public were kind enough to say that it would never again be equalled from an artistic or money-drawing point of view. I am now gratified to announce as a tribute to the constantly growing powers of the motion picture that "Hearts of the World," in the opinion of the trade and the public, has surpassed "The Birth of a Nation" both as a *production* and an *attraction*.

I take this means of thanking everybody for so unanimously terming my current offering

"a thrilling dramatic and pictorial reproduction of the great world-conflict"

and

"the sweetest love story ever told"

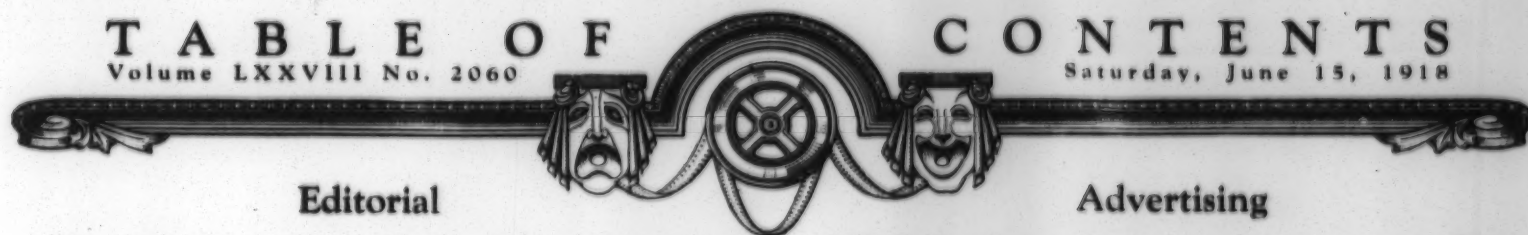
Propositions for certain state rights of "Hearts of the World" will now be received and considered.

Please address all communications personally to me.

Faithfully,

DAVID WARK GRIFFITH

Century Theatre, New York City



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Motion Picture Trade Directory Can Do Three Things For You

ONE—Place your proposition before everyone in any way connected with the Motion Picture Industry and keep it there for at least three months.

TWO—Supply you with a complete list, giving name, address, seating capacity and whether or not drama and vaudeville are run in addition to pictures of every theater in the country—and keep it up to date with monthly supplements.

THREE—Send you daily reports, giving the names and addresses of those in the market for your goods.

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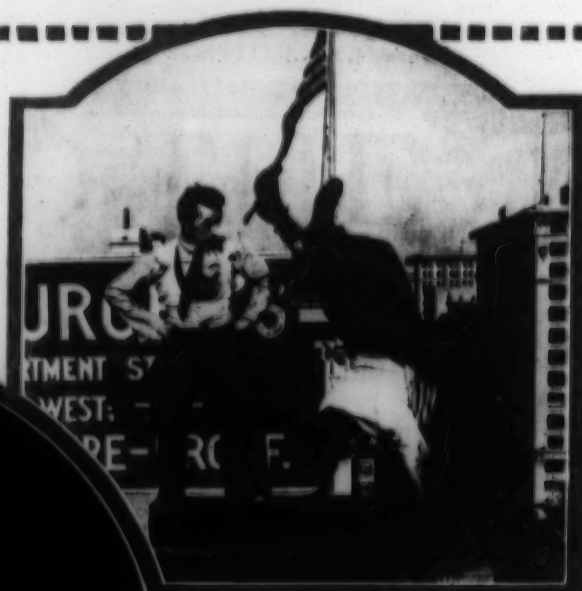
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Also publishers of Dramatic Mirror



Sessue Hayakawa in "The Bravest Way" (Paramount) shows an inclination to heed the warning—it may be a threat—of the old woman.

Fierrot's world of infinite charm brings happiness to Prunella—and the moon and the owl give their blessing. Marguerite Clark is Prunella in Paramount's production of the same name



"Spies and Spills" contains many thrills; just one suggestion of them in Larry Semon's "Big V" comedy (Vitagraph)



While they're on the horse, the horse seems to be on them. Charlie Lynn and Ben Turpin in "Two Tough Tenderfeet" (Sennett-Paramount)



Sympathy and secrets go arm in arm in "A Square Deal" (Mutual) with Margarita Fisher as the contented lady



Here is an Adamless Eden in "A Neighbor's Keyhole" (Fox) which seems to radiate only sunshine, proving that women can be independent—and happy



Frank Keenan almost forgets his cares in "More Trouble" (Pathe) and joins Ida Lewis in a moment of mirth. His position, of course, has something to do with his expression



Just a peep of Norma Talmadge in the role of Puck, a dancer, in "The Safety Curtain," her next Select picture



Skiing with Doris Kenyon is an enviable sport, as Hugh Thompson undoubtedly will admit. The picturesque scene is from "The Street of Seven Stars" (De Luxe)

THE DRAMATIST AND THE MOTION PICTURE

By GEORGE MIDDLETON

Author of "Polly with a Past" Asks for Closer Cooperation Between Film Producers and Playwrights—Products of Writers Must Be Their Expression

THERE IS an unfortunate gap between the picture companies and the professional dramatists. Many playwrights have turned aside from the stage to write for the new medium, but have failed through lack of specialized ability or have given it up in disgust. Many motion picture concerns, on the other hand, have honestly sought their talents and in turn have been grievously disappointed with the results.

What is the reason for this mutual disillusionment?

I think, from experience and observation, the whole trouble lies in a lack of cooperation. The producer has said, and sometimes justly, that the author treats motion pictures as a "by-product." For the novelist, story-writer and dramatist (who has written his material for the theater) it is a "by-product." No one can artistically write for one medium with his eye on another. If his product happens to contain picture possibilities, or his title becomes of value (which is why many unsuitable books are filmed), then the screen adaptation is "velvet." I am not here concerned with this group of writers; but I confine myself to the dramatist who writes synopses *directly* for the screen. If at the start he considers such writing a "by-product" then the motion picture producers have a legitimate objection. But if he arrives at that conclusion himself—as so many have done—the blame lies elsewhere.

...

WHILE the "method" of certain dramatists may not, for various reasons, lend itself easily to the pictures, nine out of ten have something valuable to contribute. Most pictures tire because the narrative is employed at the expense of suspense—which is inevitably the first aim of the playwright. Here the stage and motion picture meet, though with variable intensity; and the dramatist, after some experiments, soon senses the limitations and opportunities of the screen. For the motion picture, like the stage, is limited; due to necessary externalization, there are only a few basic plots and themes; the novelty therefore mainly consists in the originality of treatment—for art is life seen through a temperament. And here is the main grievance of the professional dramatist: his material is often altered to make a motion picture holiday.

If his story be accented it should be followed: it should, in essentials at least, represent him. For example, if his heroine be a Russian actress and all the reactions are built on a Continental point of view, why is she changed to a Southern feminist? If the heroine

desires a divorce and the husband refuses it, why should the theme be changed so that it is the wife who upholds marital rigidity? It is this radical alteration which makes the author take the motion picture less seriously than his other field.

...

BUT THE CLAIM is made that the author will not give it his time, as he does in the theater. He will if it is made worth his while. The author's name is apparently of little importance. But since his is the vehicle in which stars ride to several thousand a week, he must have just compensation.

No dramatist would think of selling his play outright. He prefers to gamble on its success. Yet for a scenario he is asked to accept an outright sum without the possibility of further gain. The incentive is lost since he is not financially interested in its success or failure. If on the other hand he had a royalty interest in its legitimate profits he could afford to give to it the same time which he gives to his plays.

Granted the author feels he is getting just compensation and granted the manager desires to get the best results, the rest is a matter of cooperation. In the first place the author should be in consultation with the scenario editor, and especially the continuity writer—for here most of the trouble begins. He should have some control over the sub-titles so that they are the real expression of his characters.

There is no reason why—if impossibilities unexpectedly occur—that the author should not be consulted before a radical change is made. He is always consulted in the theater; and while it is mechanically impossible to retake certain scenes, his assistance should be sought before they are altered.

...

I AM NOT arguing that the author turn director nor am I casting reflection on the many clever and cultured people who are in charge of these various departments; but I do feel that the dramatist, too, has something to contribute and that he should not be rated as a necessary evil.

I appreciate all the objections which may be brought to this suggestion of inclusive cooperation—schedules, temperament and the tyranny of the five-reeler—but the fact remains that if the established dramatist is to be attracted to the motion picture his product must be approximately his expression and he must in turn give of his time to its realization. He cannot write and run away. But if he stays he must be made comfortable.

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AND THE STAGE

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THE MIRROR

LOUIS R. REID, Managing Editor

Ohio's Decision to Ban Sunday Film Exhibitions Will Have Far Reaching Effect

THE decision of the Ohio Supreme Court that the exhibition of motion pictures on Sunday in that state is classed as a theatrical performance and is therefore illegal, will have a far reaching effect upon the film industry. Photoplays had been particularly popular in Ohio on the Sabbath and the interpretation of a law which was passed almost one hundred years before the invention of motion pictures will have an additional result of depriving thousands of people of wholesome entertainment.

Ohio thus takes rank with New York, where an effort to amend the Sunday laws and permit motion picture exhibitions was defeated.

The action of the Mayor of Chillicothe and the commanding officer at Camp Sherman in refusing to issue an order for the suppression of films on Sunday on the ground that the soldiers would be deprived of amusements may be commended to those religio-political organizations which are the most active opponents of Sunday exhibitions. These societies appear to be governed by a Puritanical attitude that prevailed before the industrial and economic development of the country. In these days of great sacrifices those people who are forbidden the comparatively inexpensive and clean entertainment of photoplays on Sunday should not have to be forced to journey to distant country clubs and seek diversion by watching complacent politicians and churchmen at golf and tennis.

Old School Actors Who Had the Art of Forgetting the Audience

WILLIAM HODGE finds that forgetting the audience is one of the things every actor should encourage. Of course this is not to be taken literally. There is a difference between playing for the audience and playing to the audience. The latter is the old school idea, extinct among the best actors long since. It is still in vogue in vaudeville, burlesque and minstrelsy, but no more in the legitimate. The young actor and the novice are prone to play to the people in front of them. Put in another way, and the way in which it ought to be put, playing to the audience means "fishing for applause." It is the meat on which young players feed.

IRVING had the credit for being the first great actor who never saw his audience. We do not know how the credit came to be awarded, for long before IRVING our own BOOTH never looked out from over the footlights. LAWRENCE BARRETT in his later plays with BOOTH was not quite forgetful of his audience, but it is to his credit that he did not court it.

Boston Exposition to Be More Comprehensive Than Shows Previously Held—Government to Cooperate

UNUSUAL enterprise and co-operation are attending the plans of those who are arranging for the exposition of the Motion Picture industry to be held in Boston next month. According to the prospectus of the men who are directing the activities of the show, outlined at a recent luncheon in this city, the forthcoming exposition will represent more to the exhibitor and producer, to say nothing of the fans, than meets held heretofore. The conventional exhibitions of former shows which were centered in posters and souvenirs are to give way to an elaborate presentation of the industry's activities from the first days of motion pictures to the present time.

A completely appointed laboratory is to be established in which various processes of photographic work will be presented. Material of the pioneer days of the films, now possessing historical interest, will be shown, and two model theaters are planned for the presentation of pre-release features.

The Government has again demonstrated its willingness to co-operate at all times with the industry, and has promised a complete exhibition of war films covering all divisions of the service. Here will be an activity that has never before featured a motion picture exposition.

...

New York Managers Profit by Last Winter's Experience and Are Supplying Their Theaters with Coal

INFORMATION comes to THE MIRROR that theatrical managers in other cities are backward in ordering coal for the coming winter. New York managers, however, have profited by the experience of last winter and are cultivating the acquaintance of dealers in fuel. After last winter's frigid spell in New York no urging to avoid a repetition of the conditions endured is necessary. Managers are awake to the fact that when people pay to be amused and entertained they are to be safeguarded from discomfiture by those who take their money.

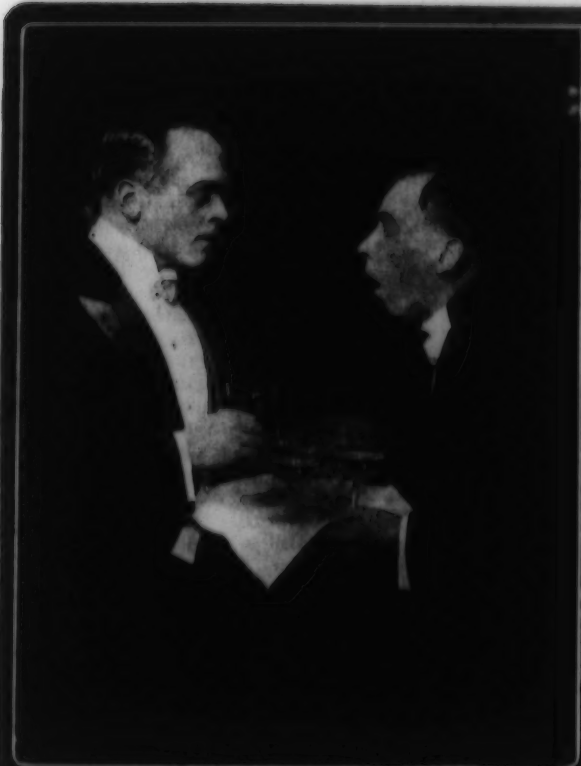
The public suffered last winter because everybody was taken unawares, and only when the Government came to the rescue, suffering and inconvenience were reduced. No manager should be caught waiting when the mercury begins to descend, and any one who caters to the public and neglects to provide comfort will be reminded by the Government of what is necessary. Do your coal ordering while you are enjoying the summer breezes, and hardship and trouble will be avoided.

A DANCE, A DRINK AND A DREAM—FOR TWO

An old family album will probably disclose many a picture of gay young blades and their sweet-hearts at a time when all the feminine world was young and



hoopskirted. Here is William Norris as the scion of a notable Washington Square family in "Maytime" teaching the "Jump Jim Crow" to Laura Arnold



A tailor and his self-confidence are not shaken even in the presence of a servant familiar with all the secrets of the past. Grant Mitchell and Barlowe Borland in "A Tailor-Made Man"

War seems very far away to Charlotte Ives and Albert Brown at this particular moment in "The Man Who Stayed at Home," but it gradually extends to them



GREAT WHITE WAY LIGHTS OUT

Order Shuts Off Big Signs No Loss of Patronage

In spite of the order to darken the big signs and other illuminations in New York, all plays and moving picture houses in the city that are open presented their advertised attractions. Attendance was in no wise cut down. It is doubted whether an order to turn off the lights of the street lamps would keep New Yorkers from the theater. They would find the places if there wasn't a glimmer along the thoroughfares. And if the order was made to darken the houses the players would strut and talk just the same and the audiences would sit out the performances.

The order to dim the signs and other electric emblazonry in the theater district did not come from Washington, as was thought by many, but is the result of an edict by Police Commissioner Enright after a consultation with the military authorities. It will require something more than U-boats to stop the play in New York.

Theatergoers have had their first application, albeit in a mild form, of the strictures that have become an every day, or, more properly speaking, an every night occurrence in London and Paris.

Commissioner Enright's order called for the dimming of all display lights, advertising signs and special illumination throughout the city, including the seashore resorts, until further notice. The order caused considerable comment, but no questioning. There was no one in New York who did not know when the order was first issued that German submarines had been operating off the American coast. There was no one who could say how close the nearest of the undersea pirates might be to New York harbor.

THEATRICAL UNIT FOR POLICE RESERVES

Managers Enlisting for Work of Aiding City's Guardians

A theatrical unit to act as police reserve in New York City is in a formative state. A meeting was held at the Amsterdam Opera House in West Forty-Fourth Street, June 4, at which the reserves who have enlisted reported. The committee was composed of C. Wiswell, secretary; Henry Jacobs, B. S. Morse, Thomas W. Ryley, F. B. Giroux, Oscar Lynch and George Nicolai. It is expected that the theatrical unit will have a membership of 400 within thirty days and 1,800 within a short time.

The first movement in connection with the organization was held at the Morosco Theater, May 30.

Inspector Dwyer, who represented Special Deputy Commissioner Rodman Wanamaker, told the managers it would surprise them to know that the successful plotters who overthrew the Russian government arranged the intrigue in New York City. "One of the objects of the New York Police Reserves," he said, "is to down these propagandists. We are starting a campaign for 25,000 members. We already have enlisted 10,600 men." He also said it might be helpful to the police to have the theatrical reserve unit police the theaters.

Charles A. Burt announced that fifty-two theatrical men had volunteered before the meeting was called.

HEARD ON THE RIALTO

THE SEASON now drawing to a close has been unusually active for George M. Cohan. In addition to writing a revue, giving first aid to several plays which have been presented under the Cohan and Harris banner, supervising the production of two or three musical comedies, he has found time to write a play. The work is an adaptation of Gelett Burgess's story, "Mrs. Hope's Husband," and will have a trial performance this summer preparatory to a New York opening in the fall.

THEATRICAL personages continue to make presentations to the Junior Naval Reserve and other units in the service. Charles Dillingham has just given to the youthful sailors twenty-five drums used in "Cheer Up" at the Hippodrome, while Billy B. Van has presented them with a trained angora goat.

DOROTHY GODFREY, who leaped conspicuously into the limelight on the opening night of "Follow the Girl" with an amusingly individual dance, has returned to her former environment of the Winter Garden. It is said that Miss Godfrey came very closely to assuming a position of comparative responsibility, as she was tried out for various roles by several managers.

ALICE BROWN is remembered in the world of the theater as the author of the prize play, "Children of Earth," which Winthrop Ames produced several seasons ago. Following this first and unsuccessful effort as a playwright she has devoted most of her attention to short stories, but now comes report from Indianapolis that she is the author of a new one-act play which Stuart Walker has added to the repertoire of his stock company. The play is entitled "The Hero," and the action passes in a fisherman's cottage on the northwest coast of Europe, and invokes the spirit of Lord Kitchener to drive the fisher-folk into the war.

THE NEW Vanderbilt Theater in West Forty-eighth Street is said to be the playhouse which Geraldine Farrar and her husband, Lou Tellegen, have in mind as the permanent scene of the latter's actor-manager activities in New York. Mme. Farrar regards such a property as a theater a safe investment in New York, as she is aware that the supply of plays far exceeds that of playhouses. The Vanderbilt is owned at present by Joseph Moran. It was opened during the present season with "Oh, Look" as the attraction.

SPECULATORS may have little respect for the laws of states and municipalities, but the feeling is current on Broadway that they will obey most strictly the edict of the Government that they must not sell tickets to "Pershing's Crusaders," the official United States war film at the Lyric, for more than the face value, plus the usual commissions.

PARISIAN newspapers publish with frigid formality the announcement that an Anglo-American Theater is to be erected in their city next autumn. The house will be a music hall, it is said, of the London type, and the entertainment will be of a revue-vaudeville sort.

BULLETINS from the Actors and Authors' Theater indicate a variety of plans. Following the conclusion of the first program it was announced that the co-operative organization would discontinue producing for the present. Later it was decided to carry on activities and on Monday night a bill of four one-act plays was given, two of them of musical nature.

WITH THE PASSING of James Gordon Bennett Broadway is expecting a change in the editorial policy of the *Herald* in respect to the dramatic department. Bennett was opposed to dramatic criticism, believing that the readers of his newspaper were interested only in a report of the story of the play and its production and the prominent people in attendance.

Though Bennett's death took place over a month ago no change has been announced as yet in the treatment of play reviews. Newspaper men have the impression that the *Herald* will continue to follow the Bennett editorial traditions.

WILLIAM ROCK and Frances White are winning great success on tour, according to reports. In the advertisements of their entertainment the artists promise the full measure of their repertoire, which includes "eighty-six specialties," or a complete resume of the work they have contributed to the Midnight Follies during their long engagements with them.

DRAMATIC MIRROR

MANAGERS HARD HIT BY NEW RATES

Higher Rates of Fare and No Privileges

Increases in railroad rates, to take effect June 10, will hit hard the managers of traveling companies next season. Fares will be three cents a mile, with no company rates, while travelers in standard sleeping and parlor cars will pay 3½ cents a mile and in tourist cars 3¼ cents a mile in addition to the Pullman fare, which remains the same. All special excursion, mileage, convention and tourist rates are discontinued, while stop-over privileges and side trips are abolished. All intrastate rates on passenger traffic also are canceled.

In consideration of the new adjustment all routes of touring companies will have to be arranged whereby only short jumps will be made, thus avoiding a part of the extra expense. When one considers conditions encountered by traveling companies last season—bursting of engine boilers, sidetracking of passenger trains to let freight through, movement of troop trains (which were supposed to have right of way but seldom did), delays in schedules and all the rest of the troubles likely to be again experienced during the coming season, the outlook for the manager is indeed dark.

The Theatrical Managers' Protective Association held a special meeting to consider the subject of the proposed increase in railroad rates with reference to its effect upon the theatrical business. The meeting, which was an unusually large one, was called to order by the president, Marc Klaw. There was an informal discussion of the situation and it was the consensus of opinion that the proposed increase in rates would be a fatal blow to a large majority of road productions. On motion of Lee Shubert, the chairman was then empowered to appoint a committee to call upon Secretary McAdoo, General Director of Railroads, and lay before him the case of the managers.

TO STOP GERMAN PLAYS Productions in Enemy Tongue No Longer Popular

Preliminary steps to stop the production of plays in German theaters were taken last week by members of the Intimate Committee for the Severance of Enemy Relations. In letters sent to the Yorkville and Irving Place Theaters the committee called upon the management to cease further productions in the enemy tongue. This request, the letter stated, was made in view of the intense feeling on the part of patriotic Americans against the use of the German language. Otto Goritz, who was ousted from the Metropolitan for alleged pro-German views, is performing at the Irving Place Theater, it was learned. This is thought to be one of the factors which hastened the action of the committee.

Although the management of both theaters admitted the receipt of the requests they refused to say what action they would take.

The committee is determined to follow matters to a finish, it is announced.

THEATRICAL ACTIVITIES OF THE WEEK

THEATRICAL MEN HELP REGISTRATION—The theatrical men of New York took an active part in the work of facilitating the registrations of those who have become twenty-one years of age since the last draft registration. These men served with Board 115, known as the Theatrical Board of the city, with registration headquarters for the day, June 5, in the Amsterdam Opera House. C. A. Durbin, chairman of the board, appointed the following theatrical men to serve:

Walter L. Rowlands, J. T. Mullins, Arthur Nicholls, Arthur L. Barney, W. G. Norton, Mack Hilliard, Harry D. Kline, J. E. Kenny, John McAtee, and Harvey Hayes. Lee Grove, well known in theatrical circles and now with the Gas Defense Plant, will head a delegation from that branch of the service comprising E. W. Vinall, J. J. O'Brien, C. S. Clark, Jr., C. J. Cullen, Harry Koehler, Roy Valentine, Louis Tedeschi and Lieutenant Clodio.

Others who will serve are Raymond Dugan and Jack Scanlon, while Mr. Place will act as interpreter.

GOVERNMENT BOOKING PLAYS—A play for soldiers, written by a soldier, has been presented at Camp Lee, Virginia. Capt. H. H. Hughes is the author, and it has the O. K. of Edwin Milton Royle. "A Marriage Made in Heaven" has scored a hit and it will be sent over the tenting circuit by the Government strictly under official management. The Colum Players are now beginning a cantonment tour in Moliere's "The Imaginary Invalid" under like auspices.

SKINNER BACK FROM TOUR—Otis Skinner has returned to New York, following a successful season in "Mister Antonio," to confer with Alf Hayman, general manager of Charles Frohman, Inc., as to a new play for next year.

LONG TRIP FOR "LOMBARDI"—"The Walk-Offs," a new one by the Hattons, will open the Morosco Theater in this city next season. It is now in preparation for a preliminary trial in Los Angeles. The Hattons' "Lombardi, Limited," which has had a run of three hundred performances at the Morosco house, went into its final Monday night, June 3. The company entrained for Salt Lake City after its season here, and after three nights there proceeded to the Cort Theater in San Francisco for a four weeks engagement. After the Frisco run the company goes to Los Angeles.

MILLER SEASON EXTENDED—A moving picture contract that binds Billie Burke to appear on the screen has been extended from June 1 to 15 to enable Henry Miller to continue "The Marriage of Convenience" at his theater until that date. The playhouse will reopen in the Fall with a new play.

MISS MARBURY WITH AMERICAN PLAY COMPANY—Following her recently announced intention to withdraw from the producing field, Miss Elisabeth Marbury has become actively associated with the American Play Company, at 33 West Forty-second Street, and in her offices there will make appointments to consult with authors and composers, giving special attention to the work of writers of operas and musical comedies.

"LADIES ENLIST" FOR HOPKINS—Charles Hopkins has obtained the rights for dramatic production of the story in the *Saturday Evening Post*, by Nina Wilcox Putnam, "Ladies Enlist," and will present it at the Punch and Judy Theater.

FORBES NOW CHAIRMAN—James Forbes has been appointed chairman of the program committee of America's Over There Theater League to supervise and assist in the formation of entertainment units going to play in the American camps in France. Mr. Forbes will be at the office of the League at the Little Theater, 240 West 44th Street, where he will assist all applicants and volunteers.

"OUT THERE" BROKE RECORDS—"Out There," played by an all-star cast in several cities of the country for the benefit of the Red Cross during the recent campaign, broke all records in attendance. The total receipts for three weeks were \$683,248. Pittsburgh turned in the largest amount, \$129,257; Chicago, \$78,000; Boston, \$62,100; New York, \$57,000. The largest amount paid for the autographed program which was auctioned off at each performance was \$20,500, paid by a Pittsburgh enthusiast.

TAKE OVER "OH, LOOK"—Elliott, Comstock and Gest have taken over the James Montgomery-Harry Carroll musical comedy, "Oh, Look," in which Harry Fox appeared at the Vanderbilt Theater last Spring. They will present Fox in the piece as a co-star with the Dolly Sisters for a Summer tour. In the Fall Elliott, Comstock and Gest will present the Dolly Sisters, whom they have signed to a three years contract in a musical comedy at the Princess.

WOODS PLAYS COMING—"Friendly Enemies," the play in which Sam Bernard and Louis Mann are starring in Chicago, will be seen next season at the Hudson Theater.

At the Eltinge Theater, where "Business Before Pleasure" is now the bill, "My Boy," the war play with but two players in the cast, will be presented. As for the Republic, another A. H. Woods' house, Roi Cooper Megrue's war play, "A Night at the Front," seems most likely to succeed "Parlor, Bedroom and Bath." In this William Courtenay will act the principal role.

ANOTHER FOR E. C. & G.—Elliott, Comstock and Gest are rehearsing a new play by George Middleton and Guy Bolton, authors of "Polly with a Past." The title has not been announced.

NEW PLAY FOR MISS BARRYMORE—Charles Frohman, Inc., has acquired a play written expressly for Ethel Barrymore, and next season will present her in it. The new play and Edward Sheldon's "The Bridge of Sighs" will be features of Miss Barrymore's season. Her final performance of "Belinda" at the Empire Theater was on last Saturday night, and she has begun her vacation at her Mamaroneck country home.

"HER HONOR THE MAYOR" STOPS—Last Friday the powers that be in the Actors and Authors' Theater decided to withdraw "Her Honor the Mayor" and close the Fulton Theater. It is said that the next bill at that house will consist of four one-act plays under the guidance of the combined authors and actors.

"GETTING TOGETHER" BACK—"Getting Together" came back Monday night, June 3, and is staying at the Shubert Theater. Holbrook Blinn and Blanche Bates are in the strenuous parts. Sergt. Atkins is played by Percival Knight. Several British and Canadian soldiers, invalided from the front, are in the cast. The play was one of the big successes last Spring when it had a run at the Lyric.

NEW PRODUCING FIRM—A new producing firm is composed of Anselm Goetal and Willy Pogany. Their first production will be given in the Fall. It will be an Oriental play with music.

CHICAGO BARS TICKET SPECULATORS—For the first time in several months good seats are for sale at the ticket windows of the larger theaters in Chicago. The new edict, "bar scalpers or close up," appears to be generally observed. The owners will have a chance to take out licenses under an ordinance which has been on the statute books for several months but which has not been enforced owing to an appeal to the higher courts by the management of the Cort Theater.

The Supreme Court has upheld the validity of the ordinance, which provides that these licenses may be revoked if it is found that theater owners are in collusion with ticket scalpers.

JACK LAIT ACTIVE—"One of Us," a play by Jack Lait and Joseph Swerling, had its premiere at the Morosco Theater in Los Angeles June 9. On June 17 "The Bohemian," also from Lait's pen, will be produced.

THAT "HITCHY-KOO" PARTNERSHIP—Hitchcock and Goetz, which bade fair to be a prosperous combination, is now no more. Each of the partners is on his own. There were rumors of injunctions against "Hitchy-Koo 1918" under Hitchcock's banner as it left for Atlantic City; Mr. Goetz was said to be belligerent, and at a meeting of the partners loud words rent the air. The compromise effected leaves Goetz the rights to the original "Hitchy-Koo," which he will take out in the Fall, as it has yet been seen in only a few cities.

NEW PLAY FOR NAZIMOVA—Arthur Hopkins has completed arrangements to present Madame Nazimova in a new play next season. It is likely that some of the Ibsen cycle including "The Master Builder" and "A Doll's House," also will be revived.

WILLIAMS WINS \$1,000 PRIZE—The Pulitzer prize of \$1,000, offered by Columbia University for the best play by an American author produced in New York during the year 1917, has been awarded to Jesse Lynch Williams for his comedy, "Why Marry?" The formal award of the prize was made Wednesday at the Columbia commencement exercises.

The prize, founded by the late Joseph Pulitzer, to be awarded annually, became available in 1916. As none of the plays produced in that year was considered of sufficient importance, in the opinion of the judges, no award was given. Mr. Williams has the distinction of being the first to win this honor.

The judges were Augustus Thomas, Richard Burton and Hamlin Garland. The points considered were quality, originality and the general influence of the play.

**STAGE PRODUCTIONS PASSED IN REVIEW
AND OTHER THEATRICAL
DEPARTMENTS ARE ON PAGES 847 TO 861**

ALL THE PICTURE NEWS

Complete—in a Few Minutes' Reading

FILM MEN DISCUSS PROPOSED TAX—A meeting of prominent men of the motion picture industry was held Wednesday at the Hotel Astor to discuss the film tax of five cents per positive foot, which, it is reported, is to be proposed in the new legislation providing for additional revenue for war expenditures.

While no announcement of the plans outlined at the meeting were forthcoming, it is, nevertheless, known that the picture men have adopted measures to protect their interests at Washington.

It is believed in picture circles that if Congress taxes positive film five cents a foot widespread disaster will result. Under present production conditions practically all of the companies would be forced to liquidate, leaving but one or two concerns to monopolize the field.

A suggestion has been made that inasmuch as the motion picture industry is one of the five leading industries of the United States, there should be a centralized authority of the film field in Washington, acting in close co-operation with the Government.

In this way it is believed that motion pictures could be of greater aid to the Government in the successful carrying-on of the war.

It has been proposed that the Administration appoint a commission with power similar to that which Herbert C. Hoover enjoys, who will treat with the film people to decide upon the amount of production permissible to each film manufacturer, the amount of profit allowed each film manufacturer, the amount to be expended in distribution, etc.

Such a proposal, if carried out, would eliminate, it is believed, any danger of destruction to the picture industry, but it would also be of immense advantage to the business, because it would cut down excess production.

SKINNER TO BEGIN "KISMET"—It is reported that Otis Skinner will go to Denver this month to make the film version of "Kismet" at the studio of the National Film Corporation. He will have his own director.

CHANGE OF "HEARTS"—Management of the big D. W. Griffith film, "Hearts of the World," is now in different hands. Elliott, Comstock & Gest no longer attend to the business details of the enterprise, that end of it having been transferred to Mr. Griffith's office, with Percy Heath, Theodore Mitchell and Mr. Griffith's brother handling executive details.

FILMS FOR AVIATION MEN—The Y. M. C. A. is establishing a moving picture theater at Speedway City, near Indianapolis, Ind., for the entertainment of soldiers in the aviation repair shops.

EXPORTERS PREPARE TO ORGANIZE

A preliminary to organization meeting of film exporters was held at the Hotel Astor last Thursday afternoon. All the big and little exporting firms were present by principals or representatives, and the spirit which prompted the meeting was admitted to be something which for some time had been badly needed. No one had seemed willing to take the first steps. All present agreed that the need for protection against the pirating and duplication of films in foreign countries was great, and the move to establish a permanent organization met with general approval. One big object talked of was the retention of the prestige of this city as the world's film exporting center and the need for concerted action to keep the business here where it has been built up and men have sacrificed their time and energy to make it a business worth while. The firms attending were:

Pathe, Inc., Wm. A. Brady (World), John Olson Company, Chester Beecroft, John Carlson, Universal Film Company, Western Import Company, Metro Pictures Corporation, W. M. Vogel Production Company, Arrow Film Company, Heller and Wilk, Alberto Zumsteg, Australasian Films, Fox Films, Piedmont Pictures, David P. Howells, Milse and Manheimer, Inter-Ocean Film Company, Pan-American Trading Company, Export and Import Company, Select Pictures Corporation, L. H. Allen, Le Roy Garfinkle, Brockliss, Inc., North American Film Company, Reginald Warde, D. W. Russell, C. E. Sawyer, Corona Film Company, Jacob Glucksmann, E. E. Shaner.

The next meeting will be at the Hotel Astor, Thursday at 12:30.

TO DISTRIBUTE GOVERNMENT FILMS

The First National Exhibitors' Circuit have been awarded the contract to distribute the first official Government picture, "Pershing's Crusaders." Circulation bids were made by all the large firms, who were asked to show how many theaters they could guarantee in which the picture would be exhibited. The First National secured the contract by guaranteeing 2,500 houses.

JUDGE LANDIS IN PICTURES

Judge Landis of Chicago is the latest addition to the motion picture stars. His Federal Court was recently used as a scene for a Government picture on Americanization entitled "The Immigrant," which is soon to be released by the Committee on Public Information, it is reported.

BEGIN DRIVE AGAINST CHEATS

A number of coast exhibitors are launching a campaign against men handling the old Chaplin films, a number of which are being reissued under changed titles and released under the impression that they are new productions. The exhibitors are attempting to secure promises that exhibitors will not exhibit the films, and they have advised Mr. Chaplin to begin suit on the pirating firms, which it is expected he will shortly do.

SUNDAY SHOWS ILLEGAL IN OHIO

The Ohio Supreme Court, in a decision handed down May 28, ruled that Sunday motion picture shows in that State are illegal. This ruling was issued on the appeal of William Stadden, Medina County, from a decision of the lower courts, which convicted him for running his picture show-house on the Sabbath.

Commenting upon the decision, Mayor Galvin of Cincinnati said: "The Supreme Court's ruling was one affirming a lower court ruling. Several years ago it was found almost impossible to obtain convictions in Cincinnati, and it probably would be just as difficult now."

This Sunday law was effective in the olden days, long before the picture shows came into existence. After every Sunday performance members of theatrical companies were ordered under arrest, gave bond and never were convicted. The police finally got tired of the farce and the Sunday law was ignored eventually, as it was found to be impossible to stop the Sunday performances. Citizens of Cincinnati showed a decided sentiment in favor of Sunday shows. Since the motion picture theaters were opened this sentiment is stronger than ever.

BEVERLY'S BROOKLYN HOUSE

Revised plans are in progress for the Beverly Amusement Corporation, 220 Broadway, New York, for the erection of a new one and two-story brick theater building, about 75 x 135 feet, on the north side of Church Avenue, Brooklyn, having a seating capacity of 1,600. The structure is estimated to cost \$75,000.

STONE TO GET \$15,000 A WEEK

Fred Stone, who has just closed his season in "Jack o' Lantern" to enter motion pictures as a Paramount star, will receive the largest salary, it is reported, ever paid to an actor new to the films. It is said that Stone's contract calls for \$15,000 a week for ten weeks—a sum about equal to what Douglas Fairbanks is reported to receive.

There is the possibility of Stone deserting the stage for the films, in the event that he proves a great success in the latter field, for his stage work, of course, pays him nothing like his picture salary. However, his contract with Charles Dillingham has five years to run, and he cannot devote himself exclusively to motion pictures until its expiration.

Stone will probably spend ten weeks of his summer each year making pictures.

DOROTHY DALTON HERE

Having completed her latest Ince-Paramount picture, entitled "Green Eyes," Dorothy Dalton arrived in New York Thursday for a short visit. Upon her return to the Pacific Coast she will stop off in Chicago to "adopt" the sailors at Great Lakes Training Station.

TRIANGLE DIFFERENCES MAY BE SETTLED

It is believed in some quarters that the rumored Triangle split, in which H. O. Davis is said to have withdrawn as general manager, will be settled amicably in the near future. Mr. Davis is in town at present, and H. E. Aitken, president of Triangle, was expected to arrive last Saturday. That they will get together and settle the rumored differences is considered more than probable by friends of both men.

NEWEST PICTURE FAD—

"Movie Memory Books" are being compiled by Cincinnati motion picture devotees. The books are on the order of the old-fashioned albums, and contain spaces for the favorite film star, data on the favorite play and other items of interest.

FIRM TO REORGANIZE

Under an agreement between the Department of Justice and the defendants, the United States Supreme Court has dismissed an appeal from Federal court decrees enjoining the so-called motion picture trust from conspiring to monopolize interstate trade in films and cameras.

The organization, it is understood, will reorganize in conformance with the court's orders.

BOSTON'S NATIONAL EXPOSITION

Three big shows under one roof and for one admission will be one of the features of the coming National Motion Picture Exposition in Boston, July 13 to 20. This is made possible in that the entire Mechanics Building has been rented for the exposition, including three large halls.

Manager Samuel Grant has just returned from a visit to New York and Washington and is optimistic over the chances of President Woodrow Wilson attending the conference and addressing the convention. He has assurances that the President will attend if international affairs at that time will allow him to leave Washington for a few days.

A new feature of the exposition will be a complete studio set up in the main hall, where producers can put on interior scenes of coming photoplays. Another use of the studio will be to take pictures of groups of spectators in different scenes, have the film developed in the complete laboratory which will be a convention feature, and then throw them upon the screen in one of the two complete photoplay theatres in the building.

Early reports from producers indicate there will be the greatest gathering of well-known stars ever brought together at the Boston exposition. Women guests at the exposition, whether newspaper women or relatives of the various delegates, are to be entertained while in the city by a committee specially appointed.

MARION BACK FROM SPAIN

—Frank Marion, executive head of the Kalem Company and a commissioner of the Committee on Public Information to Spain, arrived in New York Tuesday from abroad. He went directly to Washington, where he will be in conference with George Creel in regard to the patriotic propaganda which has been carried on in Spain during the period in which the German influence has been particularly strong. Mr. Marion left for Spain last November. During his stay there he has made a thorough study of film conditions.

TO HAVE CLEVELAND OFFICE

—The William L. Sherry interests are planning to open a Cleveland office in the near future, to be located in the Sloan Building.

LOCAL TALENT IN FILMS

Poli's Palace Theater, New Haven, found "Making Movies" a great attraction, crowds packing the theater for each performance and taking great interest in watching the work of picture-making. All local talent made a remarkable hit with the audiences, following the tip that "many of the leading picture producers of New York are watching this closely as they have found many opportunities to secure local talent for the picture field from New Haveners who apply for parts in the dramas taken in the act." About 300 people have applied to take part and will have their chance. The picture will be shown here later.

Manager C. Floyd Hopkins has introduced as a special warm weather attraction in the Majestic vaudeville and motion picture theatre, Harrisburg, Pa., a plan of inviting local amateurs to appear on the stage in the making of motion pictures during the regular performances. The plan was introduced for the first time in the week starting June 3, and has proved very successful after having been billed as the headliner for a week.

FIRE DESTROYS THEATER

Fire destroyed the Arcade, a motion picture theater, at Lighthouse Point, on the easternmost end of New Haven, Monday afternoon, causing a loss of at least \$5,000. Electricians were preparing the theater for the first show of the season when the fire started from an unknown cause. The building was owned by the East Shore Amusement Co., Thomas B. Shanley, manager.

EXPERT OPINION SOUGHT

J. D. Williams, manager of the First National Exhibitors' Circuit, has addressed an open letter to seven of the leading powers of the industry on the subject of reissuing old films under new titles. The men from whom Mr. Williams has asked a definite statement of opinion on this important question include Adolph Zukor, Carl Laemmle, Walter W. Irwin, S. M. Lynch, William Fox, Samuel Goldfish and Richard A. Rowland. Mr. Williams thinks it had business to reissue old films under new titles, and cites some instances where owners have destroyed property rights in pictures so handled and at the same time says it is in violation of a Federal law.

PARAMOUNT IN CANADA?

It is rumored that the Paramount Picture Co. will establish a distributing branch in Canada owing to the expiration of the contract with the Famous Players Company in September 1919.

ROTHACKER PLANS BIG CAMPAIGN

—Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, who has just been appointed by President William A. Brady of the National Association of the Motion Picture Industry as chairman of a membership committee which will have under its jurisdiction all of the middle-west territory, is selecting his associates on the committee. An active membership campaign will be begun at once to obtain the support of all important interests whether directly or indirectly identified with the motion picture industry.

PARSONS WANTS VARIETY

—"Smiling" Billy Parsons believes in variety in leading women, and hereafter a new feminine support will be seen in each new Capitol Comedy.

CANADIAN EXCHANGE CHANGES

—The Allen interests, which operate the Famous Players and Monarch Exchanges, have lost the Select Pictures franchise, which will be looked after in future by the Select Pictures Corporation in New York. Phil Kauffman, formerly sales manager of the Regal Film Company, has been appointed general manager for the whole of Canada. The head office will be in Toronto, with branches in Montreal, St. John, Calgary, Winnipeg and Vancouver.

BILLBOARD LAW SEVERE

Billboard owners of Los Angeles are trying to effect a satisfactory understanding with the City Council with respect to the new billboard ordinance, which goes into effect June 1. The billboard people say some of the provisions of the new law are severe, and that an elimination of a few of the restrictions of the new act would not work any hardship on the people of the city. One of the objections to the new bill is that it will compel them to obtain the consent in writing of not less than 51 per cent of the owners of property fronting on any semi-business block where they want to erect a billboard, and the restriction of placing any board within fifty feet of a residence.

HAYAKAWA IN BRUNTON STUDIOS

—The Haworth Picture Corporation has announced that arrangements have been made for Sessue Hayakawa and his company of players to work in the future at the Robert Brunton studios, formerly Paralta.

SUITS AGAINST THEATER

Six suits have been filed against the Pastime Theater, Winchester, Ky., asking damages as the result of the falling in of the theater roof during a storm on March 9, in which twelve persons lost their lives and about a score were crippled. Damages asked aggregate nearly \$150,000.

FORBIDS SHOWING OF "WAR BRIDES"

—The Maryland Motion Picture Censorship Board has refused permission for the showing of "War Brides," a film version of Marion Craig Wentworth's one-act play of the same name. This photoplay was passed by the board in March, 1917, it is said, and was shown in Baltimore for a week. But that was before America entered the war. Shortly after war was declared the board prohibited the further exhibition of the film, and when Selznick and Company, owners of the picture, recently applied for a permit to exhibit it, the board denied their application. They appealed to the courts and the matter will be decided there.

BETZWOOD BOOMING WAR STAMPS

—Betzwood Film Company is asking co-operation in a campaign to increase the sale of Thrift Stamps. Lady Tsen Mei and Louis Bennisson are required to ask each film fan who writes for a photograph to send one Thrift Stamp for same. This has already resulted in quite a number. A tremendous impetus would be given the sale of thrift stamps should every film star in the country make the same request of their admirers.

FREE TO MEN IN SERVICE

Soldiers, sailors and marines in squads of five will be admitted free of charge to Cincinnati motion picture theaters if an ordinance now being considered by the City Council is passed.

BUHLER GENERAL MANAGER

—Announcement is made by Jules E. Mastbaum, president of the Stanley Company of Philadelphia, that Frank W. Buhler, one of the most widely known theatrical men in the East, has been appointed managing director of all the theaters under the control and direction of the Stanley Company and its affiliated enterprises. There is general expression of pleasure over the fact that Mr. Buhler's ability has been thus signally recognized by his advancement to this important executive position. In his new position Mr. Buhler's ability as an executive and organizer will have a wider scope.

MILLION DOLLAR HOUSE CLOSED

—The St. Denis Theater, Montreal's million dollar moving picture house, closed Sunday night, June 2, for two months, during which time it will be thoroughly renovated and various changes made in its appointments. For the closing day Mae Marsh in "All Woman" was the feature.

BUFFALO HOUSES 100 PER CENT PERFECT

—Commissioner John F. Malone has filed with the city clerk for transmission to the Council a complete report of inspection of every theater and motion picture house in the city. The report states that every theater and motion picture house complies with the ordinances which existed at the time the buildings were constructed. Aisles, exits and operating booths are constructed according to law, says the report.

MORE LEGITIMATE HOUSES TURN TO FILMS

—Each week brings a new list of theaters which are regularly classed as legitimate houses but which have turned to motion pictures for the summer months. The new policy which permits a manager to avoid the loss attendant upon closing his theatre during the summer season is becoming increasingly popular. There is indication throughout the country that the old prejudices against turning legitimate houses over to pictures are dying out as managers realize that by showing high-class photoplays they neither suffer a loss in prestige nor lose the clientele which supports the theatrical attractions of the regular season.

The new list of legitimate theaters which are showing motion pictures includes the Majestic and Castle Square, in Boston, where "Pershing's Crusaders" is the attraction; Macauley's Theater, in Louisville, controlled by Klaw and Erlanger, which will run photo plays for the entire summer, and is using the Fox program, and His Majesty's, in Montreal, which opened its new policy with the Clune feature, "Eyes of the World."

The Priscilla, prominent Cleveland vaudeville house, has adopted a picture policy for the summer months. The Priscilla, which was owned and operated by Proctor Seas, has recently been sold to Michael Carrig and Charles Kitts, long associated with Drew and Campbell of the Star Theater, for a consideration of \$40,000. The new owners have already taken over the Priscilla and inaugurated their installation with "The Unbeliever."

David W. Maurice, manager of the Family Theater in Lafayette, Ind., has changed the policy of his theater from a vaudeville house to include feature photoplays. Fred Leonard, manager of the Rialto Theater, Indianapolis, has met with such success with feature photoplays and short vaudeville bills that other Indiana managers are adopting similar programs.

English's Theater, Indianapolis, will be closed until June 16 to make preparations for the showing of Griffith's "Hearts of the World." A special force of mechanics, musicians and advertising experts have come from New York to stage the picture which will run for three weeks. The Doll-Van Film Company, of which Henry L. Dollman, of Indianapolis, is head, has the Kentucky and Indiana rights for the picture. Henry K. Burton, general manager for Barton & Olson, who lease English's during the summer, says that the photoplays, "The Beast of Berlin" and "Over the Top," which have been shown at English's, produced exceptional business. The former picture ran for two weeks.

The Acme Theater, formerly a burlesque house in Seattle, will be changed to a motion picture theater. Alterations are to cost \$10,000.

MICHIGAN EXHIBITORS ORGANIZED

—The Exhibitors' Booking Corporation of Michigan, organized along the C. C. Pettijohn plan for co-operative booking, has recently capitalized under the laws of Delaware for \$8,000, fully one-half being paid in cash.

DENIES PRO-GERMANISM IN CENSOR BOARD—The Pennsylvania Board of Censors has been attacked by the press on their decision in cutting "My Four Years in Germany." It has been said that the Pennsylvania Board of Censors is unpatriotic and pro-German by the decision they reached to cut "My Four Years in Germany."

The Mirror has been informed by the head of this board that any eliminations made in photoplays to be shown in the state of Pennsylvania are not made from any unpatriotic or unco-operative motives; that eliminations are made in order that no pictures may be shown which are depraving to the minds or characters of children.

The members of the board, it is stated, are willing to co-operate in every way possible with the producers but they wish it understood that as long as they have been appointed by the state to censor pictures they will perform their duties to the best of their ability.

WANT AGE LIMIT LOWERED—Exhibitors in the Province of Quebec are endeavoring to have the age limit for younger patrons of the movies lowered from sixteen years to ten years. It is expected that a compromise will be effected under which the age of admission for children unaccompanied by guardian or parent will be fourteen years.

CARRICK TO SAIL—Allyn B. Carrick, of the Coronet Film Corporation, is to sail for Europe this week to handle films for his concern. He expects to spend three months in England, France and Italy.

ALL "WARRIOR" RIGHTS SOLD—"The Warrior" and "Mother" have been acquired for the States of Ohio, Indiana and Kentucky by the Metro Exchanges. Contracts to this effect have just been consummated between Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., which organization has distributed throughout the United States and Canada both of these productions, and representatives of the Metro Exchanges.

The Metro Exchange of New York has also purchased "The Warrior" for New York City and State, and it has planned to offer the feature starring Maciste as a special hot weather attraction during the summer months.

With the consummation of this deal General Enterprises, Inc., announces that the entire territory embraced by the United States and Canada has been disposed of for this spectacle.

MOVE THEIR OWN PROPERTY—Last week when the First National Exhibitors' Circuit was ready to move from its old offices on Forty-first street to their new quarters at 8 West Forty-eighth street, the van men showed up rather intoxicated. Fearing to trust their goods and chattels to them a number of the office men went out and hired a truck, and all during the day Charles Becker, the head bookkeeper of the firm, was seen making trips between the two locations driving the wagon.

TO FIGHT SPECULATORS—The Film Division of the Committee on Public Information are warring against the ticket speculators and agencies who are selling seats to "Pershing's Crusaders" at greatly advanced rates. They will do their utmost to cause the arrest of the sidewalk men and they have addressed requests to the counter men to charge the box-office price.

HARMONY AGAIN IN ELYRIA

—The Elyria Theaters Company, which was originally organized to control the motion picture theaters of Elyria, Ohio, but which resulted in such a serious split among its members that several of them have been closed ever since as a consequence, has amicably settled its differences, and is again operating harmoniously. Some changes have been effected, however, in the personnel of the directorate of the company. Frank Stetson and County Clerk Williams have resigned from the board. Their interests have been assumed by John Pekras and L. T. Fay. Fay was elected secretary of the board. The directors now in office are John Pekras, L. T. Fay, Owen Bannon, Christ Nuefer, Charles Chisholm and Melton Phelos.

GRAND OPERA STAR IN FILMS

—Julius Steger has extensive preliminary arrangements under way to start work on a big motion picture in which Anna Case, a successful American grand opera star, will make her screen debut in a stellar role.

METRO PICTURES FREE TO SOLDIERS

—Due to the generosity of Richard A. Rowland, president of Metro Pictures Corporation, Metro pictures are being shown free of charge every Saturday night to the soldiers at Fort Hancock. As the post is somewhat off the beaten track it has not been regularly visited by the entertainers who are so often seen at other camps. This need of entertainment came to the notice of Elaine Sterne, a First Lieutenant of the National Honor Guard, who consulted June Mathis of Metro's scenario department, who in turn consulted Mr. Rowland, with the result that the boys are assured of motion pictures every Saturday night. The first night 6,000 men were entertained.

SUNDAY NIGHT SHOWS IN PITTSFIELD

—Motion picture houses in Pittsfield, Mass., are to be allowed to alternate in running Sunday night shows. Only one house can be open on a Sunday night. There are six houses in the city. Therefore, one will have a show on Sunday night every six weeks. J. F. Sullivan owns three of the six houses, so he will have every other Sunday.

VANCE AT WORK ON INCE FILMS

—Louis Joseph Vance, who has been added to the personnel of the new organization which is to present "Ralph Ince Film Attractions," has already begun the construction, titling and supervision of the special features to be released by the Ince-Sawyer-Lubin combination. Mr. Vance will furnish several original stories, and will occupy also the position of "Production Analyst."

A MONTREAL HOLDUP—At the Midway Theater, Montreal, recently, Sheriff Lemieux, head of the Quebec Censor Board, demanded that "A Camouflage Kiss," featuring June Elvidge, which was being screened there, be turned over to him immediately, claiming that Judge Weir of the Juvenile Court had said there was an objectionable scene in the film. Naturally the Midway people refused to comply with his request unless he deposited with them a certificate for \$1,000, whereupon the sheriff retired. The film had already been passed by the Quebec Board, and in addition had been shown at the Strand Theater. After the Midway run the film was again reviewed and passed without alteration.

ITALIANS WITH "CRUSADERS"

—An Italian war film just received is now being shown at the Lyric Theater in connection with "Pershing's Crusaders." It depicts real battle scenes in which are engaged the famous Italian Grenadiers.

SPANUTH PICTURES VAUDEVILLE

—In his first release of the "Vod-a-Vil Movies" H. A. Spanuth of Commonwealth Pictures Corporation offers a bill including Polar bears, acrobatic Japs, a sister act exploiting Oriental dances, a three-ring circus and a cabaret act. The second release will have Herrmann the Great, illusionist, and some whirlwind ice skaters, while the third will present the world's strongest woman in "Nero's Holiday."

DISTRICT MANAGERS' MEETING

—The Famous Players-Lasky Corporation district managers adjourned their New York meeting called by Walter E. Greene, managing director of distribution, last week after six days of discussion at which the plans for the season of 1918-19 were thoroughly discussed and decided upon.

The new season's star series, Walter E. Greene announced, will commence on September 1. At the conclusion of the meeting Al Lichtman, general manager of distribution, announced that a series of territorial meetings of the Famous Players-Lasky Corporation branch managers and salesmen will be held under the auspices of the various district managers soon.

NEW HAVEN'S NEW EXCHANGE

—American Feature Film Company is added to the exchanges at New Haven, Conn., having just opened a business office at 131 Meadow Street, and a stock room in the Film Exchange Building opposite. Here will be Connecticut and Eastern Massachusetts headquarters for Metro, Bluebird and Jewel Films.

PERRET CHANGES TITLE

—The title of "America First" for the first of the Perret Productions now being produced by Leonce Perret has been discarded. Mr. Perret is said to have a powerful and compelling title in mind. The story carries its characters from America to England and France and back again, through love and war, mystery and intrigue. A number of scenes of battlefronts and hospitals will be shown.

MORE EFFECTIVE FILM AID FOR GOVERNMENT

—The Associated Motion Picture Advertisers' Association are to hold their second annual banquet some day during the week of June 23. At that time a review will be made of the educational and propaganda work accomplished in behalf of our Government's war aims. Among the probable speakers at the dinner will be George Creel, Ambassador James W. Gerard, Will Irwin, W. Morgan Shuster, C. H. Foster, of the American Y. M. C. A., Frank Wilson, director of publicity of the U. S. Treasury; Charles Hart, director of the Film Division of the Committee on Public Information; William A. Brady, William Fox, Marshal Thomas McCarthy and Frederick H. Elliott. The purpose of the banquet is to formulate a policy whereby the advertising and publicity men can render more effective aid to the Government in the prosecution of the war.

PICTURES IN BROOKLYN ICE PALACE

—The Brooklyn Ice Palace, Bedford and Atlantic Avenues, did not open last Saturday night as a motion picture theatre as announced, but was so opened on Saturday, June 8.

According to O'Malley Brothers, proprietors and managers, the postponement was due to a delay in the shipment of some of the materials, principally steel, specified in the plans for the conversion of the building.

TO DIRECT FOR JEWEL

—Colin Campbell, who directed the production of "The Crisis," "The Garden of Allah" and many other screen successes, has been engaged to direct "The Yellow Dog," the picture of Henry Irving Dodge's patriotic story which is to be released by Jewel Productions.

THOSE PROGRESSIVE ALLENS

—Jule and Jay J. Allen, owners of the Temple Theater Corporation, have been in Edmonton conferring with Max Allen, manager of the Monarch Theater, their local house, in reference to providing Edmonton with an up-to-date motion picture house. The new theater, construction of which will commence in about a month, will be a duplicate of the new Allen Theater in Toronto, the finest photoplay house in Canada. The auditorium will be of great beauty without being too ornate, while utility and convenience have not been lost sight of in the plans. The seating will be in the Roman amphitheater style, with seats rising in tiers with an unobstructed view. A ventilating system will be installed. A large orchestra will be used in addition to an organ costing \$15,000.

This will make the thirty-seventh theater in the circuit controlled by the Messrs. Allen, who started about eight years ago with one theater in Calgary. In addition they now operate the largest exchange in the world outside of the United States, the Famous Players Film exchange, with exclusive rights to Paramount and Artercraft pictures. They are two of the three men appointed by the Canadian Government as a commission to manufacture and distribute propaganda for the conservation of food.

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

HEARST is a familiar figure to motion picture people. And so the effort of certain Eastern communities (at least through their officials) to boycott Mr. Hearst's papers is of more than passing interest. Already it is suggested in certain circles that the Hearst Magazines be banned, too; may not well his films be next? I like Mr. Hearst as the first publisher with enough foresight to see the motion picture as a rival to the publishing business—and to harness it up that way. "Without Fear or Favor" has already stated the facts in this connection, and the dates. Hearst was the films' pioneer publisher friend. In 1918 there is hardly a newspaper that doesn't favor and exploit us—in 1898 Hearst was alone. But it is not for this reason that I feel for Mr. Hearst in this boycott business. If Hearst papers, why not Hearst films? And then *someone else's* films! I would like to see a pronouncement from the Administration to the effect that they object to this form of regulation.

IT IS NOT the day of the big special," said a manager. "It is still the day of the program. The majority of exhibitors *subsist* on the program. Oh, they make a killing occasionally with a special feature, but the program keeps them in business.

"That being the case, isn't it certain that the quicker we discard the special and boom the program the quicker we get our business on a basis?"

Then this man made a striking suggestion. He admitted that certain releases were specials in that they had greater advertising to the exhibitor than others on the program, but said *these specials should stay on the program.*

"No manufacturer," he said, "should have two sets of releases. He should have a single program, giving it his *very best* productions. Then he should charge a certain, set scale for this program. The exhibitor would realize that he is assured a certain standard of business-getting quality through this bunching of the manufacturer's best. Even an occasional mediocre picture, he would realize, couldn't materially affect the year's receipts. He would be better satisfied in every way, for with booking worries out of mind he could concentrate on merchandising his year's show. Exhibiting wouldn't be a week-by-week gamble, but a sound business yielding certain ample annual profits.

"The manufacturer would be better off, because his customers—his source of revenue—wouldn't be changing over night, and he could concentrate on the making of good pictures."

Says another man:

"This is not a business like dry-goods, and it needs 'pep' to progress. It gets this 'pep' through the special feature. The very fact that an exhibitor must pay extra money for these forces him to instil 'pep' through extra advertising. Some years ago there were nothing but

Hearst Films' Friend—One Best Program—After the Pirates—As to Airdomes—Crowder Law's Effect—Ennis, Competent

programs, and the business was slowly dying a quiet death. People dropped into our shows only as it pleased them to, not as it *pleased us to make them!* That was calamitous. The specials keep each exhibitor on the go—fearful lest the opposition might get 'em. Each feels he's got to have the 'big smash'—and it's the 'big smash' that forces the public in."

Nevertheless, of the two viewpoints, the Old Exhibitor inclines to the first speaker's. What say YOU?

PERHAPS before this sees print important American film exporters will have met to devise plans to fight foreign "dupers" of American films.

And it's about time! An editor named Ortega has been revealing the operations of the foreign dupers for more than a year, and only now are his efforts telling. Duping has become so recognized that even one of the exporters suggested it as the proper way to meet the threatened shipping embargo.

The other day I was handed a Mexico City amusement journal.

There was a big-type ad by a movie firm that announced Paramount, Metro, Goldwyn, Universal and other famous brands. I think eleven American makes were mentioned all told.

Just now I learn that the firm who signed the announcement didn't represent one of the brands announced!

High time that the exporters should meet to train their guns on this practice!

WHAT a business for black rumors and star pessimists! Now I'm informed that airdome profits this summer simply aren't going to be! If it isn't one gloom story it's another. This one says that the daylight saving law is "killing" the airdomes! My own belief is that if any airdomes are being "killed" it is by poor films. The airdome man likes to think his public is different from the theater one—less particular. Any sort of service will do, he opines, price being the only consideration. Managers of that type are *always* going to find their game "killed!"

Exhibitors who run their airdomes just as they would a permanent theatre are going to profit by the stimulation the war has given to the motion picture entertainment. The loss of a "dark hour" will in part be met by the daylight screen devices that are no longer mere matters of speculation. So the success of the airdome in 1918 gets back to the quality of show booked. And the films available this summer are of a quality unknown a few summers ago. The airdome man who books the best of them will share in the general amusement boom.

THAT REMINDS ME that this summer, as during the summer before and the summer before that, exhibitors with permanent houses—the real, solid "accounts" of the business—are kicking at the supplying of film to the airdome people. Perhaps this is a reason for the junk you see in the domes; the exchanges don't want to get "in bad" with their regular trade by giving the transients too good service. So they're glad to let cheapness be the dome man's main idea. (It's odd how easily an exchange can make an exhibitor see the value of high-grade pictures *when it wants to!*) The solution to it all, to my mind, is that the house exhibitor should control the dome situation. In the real hot weather open-air exhibition popularizes our entertainment, and whatever goes to popularize us is to be encouraged and developed. You can't blame people during the dog days for preferring movies in the open to any other kind of diversion. And if I, the regular exhibitor, won't cater to them, I must not blame Willie Flyby-night for doing it, nor my exchange for supplying Willie Flyby-night!

I, the regular exhibitor, ought to have a fine dome for the public who want their pictures that way. It ought to be wide open every torrid night—on cool or rainy ones the road leads to my *closed* theatre. If I and the other "regulars" do this, we won't have to worry about the dent the transient usually puts into our summer business, we won't have to worry the exchanges with our complaints, and we will be able to give a great and growing public a peep at our best instead of our worst, and so boost the whole cause of the motion picture, *which we are showing all the time.*

THE GLOOMSTERS are telling, too, what the Crowder law is going to do to us. A trade journal was asinine enough to go out and get interviews with exchange men and others relating how 99½ per cent of their employes would have to quit cold in toity days. Each "executive" shed seven tears and the trade journal photographed 'em. The margin of the page containing this sad yawp held a thick, black border. It was a mourning band! I hear it whispered that the particular paper's success is founded on the prosperity of the industry, but bli'me if I can see it! I suppose its editor's excuse is, "It was news!" regardless of the fact that a trade editor or writer can do his duty no less capably at times by *not* printing "the news." To know when NOT to print a story is as essential to the man in trade journalism as to know when and how to give it. That particular story could have done this industry some millions of dollars

damage had the daily press taken it up. As if by a miracle, it went unnoticed!

With motion picture theatres operating in France, Italy and Germany almost to the edge of the firing line—with England allowing American films to come in while she forbids American fruit—it is quite unlikely that General Crowder will on a certain near day so strip United States film enterprises that they will simply turn over and expire. As a Government officer he needs the movies too much to cause anything like *that!* But to read the gloom-stories, and hear the gloom-mongers, you'd KNOW the hull fil-lum bizness was going to stop! What is going to happen will be this: There will be a gradual withdrawal of movie help that *can be replaced* by men outside the draft age or by women. There will be a shortage of operators, although none whatever of door attendants, ticket sellers and ushers; in the matter of operators, the circumstances will cause the Government to allow time for the breaking in of men over draft age. I do not think there will ever be women operators, or indeed that it is an occupation that women should be allowed to pursue. In the studios, the carpenters and skilled mechanics will be especially hit, *but* already most of this class of studio help is in the shipyards! Ditto the young laboratory and camera men whom such an edict would strike—they are for the most part in the photographic sections of the medical, signal and like corps! Exchange salesmen and other help who will be "gobbled" would be taken anyway. Remember that if a man has large financial responsibilities "at home," responsibilities based on his earning capacity, he will not be taken from his line unless it is certain he can earn as much in the war work. And that if this class of worker—the *necessary* man—is spared to his industry, that industry will go on just as it has for years!

I WAS NOT surprised to learn that Bert Ennis had added the important job of titling the Petrova releases to his other duties, nor that Elmer McGovern has won fame as a "film editor" after success as a publicity man. Tom Bret, the most successful of the independent "editors," was a publicity man too. The fellow who writes *about* pictures ought to be close enough to them to write titles for them. 'Tis merely another branch of screen writing work, and the progressive worker goes right up the line!

The title work makes Ennis' fourth distinct movie "line." Let's see: he's publicity director of McClure Pictures, of Petrova Pictures, and now of the Ralph Ince Company. Speaking of versatility—! And do you know that the canny guy who hired Ennis didn't have to lure him away from another concern or meet a bunch of rival offers. *That's* the way fil-lum magnates get "lemons!" Oh, I've seen it happen time and again. The much-touted ones *seldom* make good. No wonder so astute an employer as Fred Warren insists on having "unknowns!"

FROM PRODUCER AND DISTRIBUTOR

"CUDDLES" LASKY'S NEW STAR

Jesse L. Lasky, of the Famous Players-Lasky Corporation has announced a new "find" for the screen in the person of little Lila Lee, prominently identified for the past eight years with vaudeville in Gus Edwards' attractions. This confirms the recent story printed in *The Mirror* that the big organization was about to announce a young star who will be given a national exploitation that will make her one of the biggest attractions of the screen. Mr. Lasky said: "The published rumor that the Famous Players-Lasky Corporation was about to announce a young star of unusual talent and beauty is confirmed in our engagement of little 'Cuddles.' For more than a year our organization has been searching all branches of the entertainment world for just such a young woman and our hunt has finally been rewarded in the person of Lila Lee.

"Little Lila was 'discovered' by Gus Edwards some eight years ago. It was the time of the first 'kiddie' show in vaudeville, when a certain song, 'Look Out for Jimmy Valentine,' demanded a cute tot to properly express the humor of it. Mr. Edwards found her among a lot of little children playing in a street of Union Hill, N. J."

SELECT'S NEXT FOR NORMA

"The Safety Curtain" will be the next picture starring Norma Talmadge to be released by Select Pictures. It is made from a novel of the same title by Ethel M. Dell. The central character of "The Safety Curtain" is a clever little specialty dancer who is one of the star performers in a London music hall. Eugene O'Brien again is Miss Talmadge's leading man, and S. A. Franklin is directing. Paul West assisted in preparing the scenario.

AN "AFTER WAR" PICTURE

Bluebird in its release for June 24 of a five-reeler, "After the War," anticipates post-bellum days. It is a story of woman's sacrifice to save her lover, and is not a pretty tale, but shows what probably has really transpired where the Hun has held sway. Grace Cunard has the heroine role.

TO DISTRIBUTE PEARL WHITE COMEDIES

General Film Company has contracted for the distribution of several additional motion picture products, headed by a series of comedies featuring Pearl White. These releases come from the Crystal Film Company and total six one-reel subjects. There will be one each week.

From the same company comes a two-reel burlesque of "Romeo and Juliet," and from the Higrade Film Enterprises, Inc., two two-reel comedies featuring Billy West.

General Film also has taken over the distribution of "The Ne'er Do Well," the Selig ten-reel production of the famous Rex Beach story.

VITAGRAPH'S NEW SUBJECTS

The Vitagraph program of releases scheduled for the week of June 17 is announced as follows:

Blue Ribbon Feature, 5 parts, "The Soap Girl," featuring Gladys Leslie. Written by Lewis Allen Browne, directed by Martin Justice.

Serial, 2 parts, "In the Desert's Grip," episode 11 of "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V Comedy, 1 part, "Lame Brains and Lunatics," featuring Montgomery and Rock. Directed by J. A. Howe.

Vitagraph Drew Comedy, 1 part, "When Two Play a Game," featuring Mr. and Mrs. Sidney Drew.

WILL REMAIN IN WEST—The Big V comedy companies, headed by Lawrence Semon and Montgomery and Rock, will remain in the West permanently.

Mr. Smith, president of Vitagraph, says the grade of comedies the two companies have been making since they went West last Fall is such that he is satisfied the players are in the right place.

GOLDWYN'S NEWEST PICTURE

Goldwyn will present Madge Kennedy in a dramatic role in "The Service Star," which is released on June 30. "The Service Star" is a drama by Charles A. Logue. It is not a war play, and the story is built around the emotions of half a dozen people who are deeply involved in the workings of the national draft. Miss Kennedy's role is that of Marilyn March, a girl of plain appearance and humdrum life, whose wealthy relatives keep her in the background. Thrilled by the war, the girl announces that she is a war bride, as other fictional heroines have done, and then the complications begin. Charles Miller directed it.

TWO AT CULVER CITY

Two new stories have been put in production at the Triangle's big Culver City plant. One is a western in which Roy Stewart is featured, supported by Maud Wayne and Walter Perry. It is one of the "Red Saunders" stories, "By Proxy," and Cliff Smith is directing.

The other is being directed by J. W. McLaughlin under the working title of "Hell's End," and McLaughlin again has with him William Desmond in the featured role. Josie Sedgwick is Desmond's leading woman. "Hell's End" shows Desmond as the ruler of a district from which the picture takes its unusual title. It is a refuge for crooks and political intriguers, and Desmond bosses his motley following by fear alone. His regeneration through the love of a good woman is the punch of the story.

DE MILLE'S PRODUCTION COMPLETED

At the Pacific Coast studio of the Famous Players-Lasky Corporation, Cecil B. De Mille has completed the photographing of his latest Artercraft special picture, "We Can't Have Everything," and is now engaged in cutting and titling it. The story is by Rupert Hughes.

Featured players in the picture are Kathlyn Williams, Elliott Dexter, Wanda Hawley and Theodore Roberts, though it is not a star production. Others who are prominent are Sylvia Breamer, Thurston Hall, Tully Marshall and Raymond Hatton.

There are many effective scenes, including the "Cascades," the Biltmore roof garden, with a company of fashionable guests and a group of ballet dancers; the big studio fire scene, wherein the actual blaze at the Lasky plant was employed; the harem scene when the supposed movie company is making a picture; the roadhouse and the broken bridge, a night picture said to be exceptionally effective, and the convalescent ward in a base hospital in the European war zone.

KEENEY PICTURE RELEASED

The first of the Frank A. Keeney pictures, "A Romance of the Underworld," will be released about the middle of this month by William L. Sherry, who will do all the distributing for Mr. Keeney. The release was delayed to permit Mr. Sherry to perfect the organization of the William L. Sherry Service, which is to cover the entire United States and Canada. Mr. Sherry has opened exchanges in New York, Boston, Cleveland, Detroit, Philadelphia, Chicago and Kansas City. He expects in a week or two to have fully equipped offices in fifteen cities.

Among the latest to join the Sherry forces are Jack Goldstein, formerly of Paramount and more recently of the United Theaters of America, and E. H. Wells, recently with Triangle.

TRIANGLE RE-ISSUES KEY-STONES

Sixteen Mack Sennett Keystone comedies are to be re-issued by the Triangle Distributing Corporation. They feature Fatty Arbuckle, Mabel Normand, Sid Chaplin and some other comics. Some are two-reel and some three, and will be released weekly from now on.

HART DOING "RIDDLE GAWNE"

William S. Hart and his company of players left for the desert last week to photograph the first scenes of his new picture to follow "Shark Monroe" in the order of release. It is entitled "Riddle Gawne," and is adapted from "The Vengeance of Jefferson Gawne," which appeared in the *Argosy Magazine*. Advance reports say it is well suited to Hart's personality and talents. "Big Bill" will direct the picture. Katherine MacDonald has the leading feminine role.

PATHE'S LATEST PRODUCTIONS

Baby Marie Osborne has gone in for serious drama. Her first appearance as a bona fide dramatic star is announced in "The Voice of Destiny," a five-part Pathe play which heads the program to be released the week of June 23.

Episode 16 of "The House of Hate" is released on this program. This chapter is called "The Vial of Death."

What is said to be the best Toto comedy yet released by Pathe is "Cleopatsy," a clever two-reel travesty on the story of "Cleopatra," the Serpent of the Nile. The Rolin studios have given the comedy a rich production.

"Are Crooks Dishonest?" is the title of a Harold Lloyd comedy released, and Lloyd, Harry Pollard and charming Bebe Daniels put in the fun-punch.

Hearst-Pathe News No. 52 is released June 26 and No. 53 June 29.

"Moral Suicide" will be released as a special seven-reel feature independent from the regular program, June 23, giving all exhibitors the opportunity of playing it.

The feature for June 30 will be Bessie Love's new play, "A Little Sister of Everybody."

Also announced is the impending release of "The Woman Eternal," in which Elaine Hammerstein attains stellar honors.

PERRET AN INDEPENDENT PRODUCER

Backed by the experience of fifteen years in the making of motion pictures, beginning with the organization of the Gaumont Company in France, and a record behind him of more than four hundred features, Leonce Perret after some delay has just announced the actual beginning of independent production. He has taken over the New York Pathe studios and work has started on the first picture. It is a love story embellished with mystery, intrigue and war. Dolores Cassinelli, one time with Essanay, is starred, supported by E. K. Lincoln and an able cast. Distribution is being arranged through one of the larger companies.

WORLD'S BIG CONTRACT

Inter-Ocean Film Corporation reports the largest contract for the distribution of feature pictures in the history of the industry, having secured renewal of the concession for rights to World pictures for Brazil, Argentina, Paraguay, Chile and Uruguay. The contract for the rights to World pictures in Sweden, Finland, Denmark and Norway was renewed for a term of years, although it did not expire until late in the autumn. Another large contract renewed was for France, and the concession for Switzerland was made permanent for a term of years; then to round out the day arrangements were made by General Manager Cromelin of the Inter-Ocean to present World pictures in Egypt.

GRIFFITH'S "GREAT LOVE" NEARLY READY—Walter E. Greene, managing director in charge of distribution of the Famous Players-Lasky Corporation, announces that the first D. W. Griffith-Arcraft picture, "The Great Love," will be released the middle of July. The famous producer has been engaged on it since his return from Europe, where some of the scenes were taken, and it will be the first time in several years that a D. W. Griffith picture will be available to motion picture theatres immediately on release instead of being presented at two dollar prices.

The theme of this picture is a story of the awakening of the social butterflies of England after the declaration of war, the loss of the young manhood in the early days of the struggle and the consequent marshalling of the nation's forces in the gigantic struggle, in which all ranks were levelled and the aroused country worked with a unity of purpose.

Mr. Griffith had the support of the British Government and the personal assistance of Queen Alexandra, Sir Frederick Treves, head of the British Red Cross, the Baroness Rothschild and Sir Henry Stanley, especially assigned by the British War Office to assist the producer. Other noted personages appear in the film.

In addition to these celebrities "The Great Love" offers a notable cast, including practically all the important players who appeared in "The Birth of a Nation" and "Hearts of the World," Henry Walthall, Lillian Gish, George Fawcett, Robert Harron, George Siegman, Mansfield Stanley and Rosemary Theby.

NEXT, "TO HELL WITH THE KAISER"—"To Hell with the Kaiser," a seven-act super feature built around the obsessions of Germany's mad war lord, is the latest offering of Screen Classics, Inc. The final scenes of this picture will be finished and assembled within the next few days. Metro Pictures Corporation will distribute it.

Metro has acquired the rights to "Kildare of Storm," by Eleanor Mercein Kelly, for the use of the emotional star Emily Stevens. A screen version is now being made by Jere Looney, and work on the new production will be begun by Miss Stevens as soon as she completes her present feature picture, "A Man's World."

ARROW CO. GETS RIGHTS—Harry Rapf has gone to Chicago to meet some Western buyers. During last week negotiations between the Arrow Film Company and Harry Rapf Productions resulted in the sale of the territorial rights for Florence Reed in "The Struggle Everlasting" and Robert Warwick in "The Accidental Honeymoon" with Elaine Hammerstein.

DIXON'S NEW THRILLER—"The One Woman," by Thomas Dixon, author of "The Birth of a Nation," is now being made at the Brunton Studios in Hollywood, Cal., under Reginald Barker's direction. It is a story of conflict between the old order of society, based on the foundation of the home, and the radical methods fostered by the chief exponent of a new religious cult.

"ME UND GOTT" THRILLING—Western reviewers are enthusing over the latest production of the Romayne Super-Film Company of Los Angeles, titled "Me und Gott," in which Satan plans destruction of the world, the dove of peace is killed, cast into a forge and made into a winged eagle. The Kaiser, bloodthirsty, drinks to the day when the world shall be at his feet, but the cup is poisoned and he goes to hell to take Satan's place. American troops win the victory which will forever make democracy safe. Sorrow throws off her chains and Liberty once more enlightens the world.

EFFECTIVE BOOKING METHOD—In order that "The Remaking of a Nation," the United States official war picture, shall be shown in every moving picture theater in California, each film exchange has pledged the support of its entire organization to Sol L. Lesser, guaranteeing to obtain five bookings per salesman. There are twenty-four film exchanges in San Francisco, which will more than assure the booking of the feature in every California theater.

The purpose is not so much to obtain a source of revenue as to show to the greatest number of people possible, so all persons and classes will be educated as to what Uncle Sam is doing toward building up our boys in every branch of the service.

PRESIDENT GOLDEN DIRECTING—Western Photoplays, Inc., is with the Triumph Film Corporation and the Crystal Film Corporation in a new suite of offices on the eighth floor of the Longacre Building. Among the executives are Joseph A. Golden and A. Alperstein.

Mr. Golden will not be around the executive offices for at least four or five months for the reason that he is directing the first one of the motion pictures of the Western Photoplays, Inc. A long time contract with its first screen star, Leah Baird, has been made and with Golden she has been at work for some time in the Crystal studios on the opening episodes of a serial in which she is to be starred.

EDUCATIONAL'S NEW PRODUCERS—The increasing proportions of the Educational Films Corporation's picture spectacle, "The Romance of Coal," have made necessary the reorganization of the production staff, with the result that on June 1 E. Lloyd Sheldon was put in charge of the scenario and Carroll Fleming, former director of the New York Hippodrome, playwright and film producer, was appointed director-in-chief.

WORLD'S JULY RELEASES—Five World Pictures are scheduled for release during the month of July in which Barbara Castleton, Madge Evans, Kitty Gordon, Carlyle Blackwell and June Elvidge are starred, produced under the direction of some of the most famous directors. They are: Barbara Castleton in "The Heart of a Girl," July 1; "Neighbors," featuring Madge Evans, July 6; Kitty Gordon, July 15, in "Tinsel." Carlyle Blackwell and Evelyn Greely make their joint appearance in "The Golden Wall" on July 23 and on July 29 June Elvidge in "The Judge," is released.

TRIANGLE'S LATEST CARD—A romance of the West, "His Enemy the Law," by Lillian Ducey, featuring Jack Richardson and Irene Hunt in dual roles, is the first release on the Triangle program for the week of June 16. It is a story of social status in a small town, with the complications arising from the meeting of upper and lower strata. Raymond Wells directed.

A theatrical story, "Station Content," is the second release of the week, featuring Gloria Swanson and Lee Hill.

It deals with the loves and heartaches incident to the theatrical profession. Catherine Carr wrote it and Arthur Hoyt did the directing.

A Keystone comedy, "Isn't it Warm?" with Harry Depp, William Dyer and Claire McDowell concludes the week's program.

With a former Keystone comedy, "Ambrose's Cup of Woe," featuring Mack Swain, on the Rialto program for the week of June 2, comes the announcement that Manager Rothapel has consented to present at this theatre sixteen of the former Mack Sennett Keystone comedies which have just been released by the Triangle Distributing Corporation.

ONLY THOSE THAT CHEER

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation in charge of productions, has issued a statement which will materially affect the future producing activities of that organization. After a thorough canvass of trade and public, Mr. Lasky announces that his company hereafter will eliminate from its productions all photodramatic offerings of a morbid, depressing or tragic character, as well as those concerned with religious problems, fairy tales, costume plays, allegories, etc., during the course of the war. Only subjects that will help cheer the nation will be selected for film presentation. Mr. Lasky says:

"The present world conditions have resulted in a decided alteration of public thought, which in turn has had a marked influence upon the character of amusements, and it is obviously the duty of those engaged in manufacturing motion pictures or producing stage plays to inculcate the spirit of cheerfulness."

BUYS NOVEL FOR VIOLA DANA

Metro has acquired the screen rights to "Flower o' the Dusk," a novel by Myrtle Reed for the use of Viola Dana, who scored a success in "Weaver of the Dreams," another novel by Myrtle Reed.

John H. Collins, who has not only directed most of Miss Dana's features but also written several of her stories, is making his own scenario from which to produce "Flower o' the Dusk," and will begin work on the film after the completion of the star's current work in "Opportunity," which is scheduled for her next release.

DIAMOND COMEDY RELEASED

General Film Company announces the release of "Her Ambitious Ambition," featuring Sue-lain Dudet, a New Orleans beauty, and it also sends out the news that Pearl Shepard, who has appeared in Commonwealth and other comedy productions, will be featured in comedies to come.

SOME NEW MUTUALS—Oriental strategy in diplomatic combat with the cleverness of an American woman furnishes the plot for "The Gadabout," Maibelle Heikes Justice's story which has been selected as the first vehicle for Edna Goodrich in a new series of Mutual productions. It is a society drama laid in New York of to-day and deals with high finance, secret diplomacy and exclusive society.

Margarita Fisher is announced in "A Square Deal," set for release June 10. The production was made by the American Film Company, Inc. The play is from a story by Albert Payson Terhune, and was scenarioized by Elizabeth Mahoney.

The Strand Comedy released June 11 stars Billie Rhodes in a hilarious comedy in which a young wife is suddenly called on to prove her culinary ability by roasting a turkey.

The Official French War pictures in this news-serial show American troops being rushed across the plains to stem the advance of the Huns in Picardy.

FOX STUDIO EXPANSION

For the last two months three William Fox dramatic companies have been at work in studios in three boroughs of New York City, as well as those engaged at the several New Jersey plants. The Fox organization is said to be the only one that has this distinction, and Mr. Fox points to it as one sign of the steady expansion that is taking place in the East as well as the West. Among the studios in use are the Victor, on West Forty-third Street, the Blackton in Brooklyn and the Biograph in the Bronx.

CIRCUS PLAY FOR STONE

Fred Stone, musical comedy star, who has just closed a season in "Jack o' Lantern," will begin his motion picture work this week at the Famous Players-Lasky studio, where his first Paramount pictures will be a circus story written by John Emerson and Anita Loos, especially for him, directed by Donald Crisp.

UNIVERSAL'S SHORT MELODRAMA

"The Midnight Flyer," the third of Universal's two-reel dramas, will be released during the week of June 24 at the request of numerous exhibitors for short melodramas.

The latest is a combination of a Western and a railroad drama with all the thrills of the West and the excitement of the life of railroading. Helen Gibson is the heroine of the story.

NO DIALECT USED

Since the Ebony Comedies Productions, released through General Film Company, with all colored casts, playing stories with characteristic situations and motives, have been shown generally over the country, comment of a very favorable nature has been heard upon the sub-titles and inserts. The fact is being commended that the inserts are not in negro dialect. The elimination of dialect bears out the judgment of President L. J. Pollard of the Ebony Film Corporation, who decided at the outset not to attempt forcing the comedy by recourse to dialect.

PHOTOPLAY MUSIC

PICTURE ACCOMPANIMENT

Reasons for More Attention to Appropriate Music—Wasted Talent—Soften at Titles

BY MONTIVILLE MORRIS HANSFORD

I HAVE OFTEN referred to improvements in playing pictures, either on the organ or piano; but no suggestion seems so pertinent as an absolute program, definitely laid out and played the same way every day—of course with a few probable exceptions. I was struck by a remark made by S. L. Rothapfel last week. He said each phase of the picture should be rounded off with a definite finish, and I would call our players' attention to this piece of good advice. Don't wander too much over the keyboard; it gives the audience the impression that you are hunting for something and can't find it. The themes should be selected with care for the first playing, and then they will come easy after the picture gets settled in the player's mind; and, even in the case of a new film every day, the player can do wonders by exercising a little thought. Every time I pull for thoughtful playing, the man who plays a new picture every day jumps down my throat and says it is impossible to give any attention when you have a picture a day. This argument always reminds me of the farmer who weighed the feed for one cow, thereby getting more milk from her than any neighbor had been able to get from one cow. They called him a foolish man, saying it worked with one cow, but it wouldn't be of any use with fifteen. This is a peculiar position to take. If it is right for a film every week, how much more for one every day? In New York there are small orchestras whose leader knows no changes other than from what he is playing to a hurry. I heard a trap drummer the other day make the rounds of his hardware shop at least five times during the feature. It seemed like I was watching the comedy.

BEAUTIFUL MUSIC AT RIVOLI

A poetic union of rare content is the playing of beautiful music with a beautiful scenic, something of the Bruce type of mountain scenery. The Rivoli orchestra always does these pictures to the utmost perfection. Organ music as well as full orchestra, is splendidly applicable to such films; plaintive, stately, religious; all the moods suggested by the contemplation of magnificent snow-capped ranges that seem to reach the sky. Themes selected should be of the "floating" quality; Grieg is especially fine for this treatment. There is the element of sadness in his compositions which seems to get the audience into the picture.

Mr. Riesenfeld had eliminated his brass section in this accompaniment. I consider this one of the most important innovations in orchestral

picture accompaniment. Heretofore many a beautiful picture has been spoiled by the blaring of too much brass. But with this section out of the way, the strings and wood-wind give an accompaniment that is ideal in every way. From my observation this week the Rivoli has also introduced realistic interpretations of the animated cartoons—imitations of barking dogs, crying babies, yowling cats and what not being done by different members of the orchestra.

TALENT GOING TO WASTE

I often think that much talent is allowed to go to waste when the theater should have the benefit of it. It is quite natural that a good organist will wish to show off a bit; and so far as I have been able to see, this is always appreciated by the audience. The player of the orchestral shows has many rests from one cause or another; and the relief player has solid time to fill, with the organ going all the while. He thus has much chance to play the feature entire, with a laying out of a definite program. At this show the appreciative listener can judge the talents of the player. This man, then, should be a fine picture player, otherwise the picture suffers a bad interpretation. I know that the audience at these hours is not generally considered human by the management, and is supposed to be composed of persons who have no place to go for supper.

My own observations give me the opinion that these persons are the salt of the earth, and sometimes go in to hear the organ played. Therefore, the man at that organ console ought to be a good one; he can't be too good, because he has the whole show, barring the soloists, on his shoulders, or more correctly under his hands.

SHOULD SOFTEN AT TITLES

I hope some day to see a conductor introduce a new way of playing pictures. I don't mean anything radical, but some little changes now and then that would relieve the nerve tension on the part of the listeners. In playing through a picture it would be a good idea now and then to soften at the titles. The usual method is to cut away through the titles just as if the scene was still going on. I don't mean too much softening, but enough to give the watchers a chance to read the title. As it is, it takes a lot of energy to read a title through a camouflage of fortissimo orchestra. Letting up a bit at certain titles might have a good effect. It can not be done always, and in some pictures probably

could not be done at all; but in a majority of cases this would work. While such innovations are not at all arbitrary they can be tried out, and it is always well to be doing something different from the other fellow. Originality counts in the show business more than anything else.

I have lately been in communication with a large theater that is in need of a fine organist; a man capable of giving recitals of the best music and also a good picture player. Needless to say, this is a rare combination. The big man as a rule does not know the value of pictures and the regular theater organist has no idea of presenting a well-rounded program of legitimate music. These are the facts in the case of the majority of theater organists. Now and then a splendid player is heard—one who can play the Bach toccata and fugue in D minor, and then follow it with a Chaplin comedy. But the main drawback to the position referred to is the number of hours of actual playing—seven a day! One almost might ask in this case why not make it an eight-hour day and be done with it. Most players will agree that these hours are entirely too long and that no good man can possibly stand up under such a grind. He would become absolutely useless in a few months. I am sorry that it seems necessary to inflict this schedule on the player in the theater. It is entirely too much to expect of any man.



OLIVER W. GUSHEE
Organist in the Nemo Theater, Broadway and 110th Street

Kennedy to Direct

Aubrey M. Kennedy, president of the company controlling the new Symphony Theater, on the patriotic appeal of Col. Strong and Capt. Eagan of the First Field Artillery has consented to superintend the Saturday and Sunday night shows, consisting of a motion picture war review and military band concert, to be given at the armory, Broadway and Sixty-eighth Street.

BROADWAY PROGRAMS

THE RIVOLI

Manager Rothapfel returned to work last week and as a consequence things were lively at the Rivoli. I had the pleasure of watching Mr. Rothapfel rehearse "Cecilia of the Pink Roses." There were many interesting features in the presentation of this picture. The color scheme was pink, of course, the stage being decorated with large baskets of pink roses. The auditorium was perfumed with the same flower; and another feature was a flower picture just before the showing of the Marion Davies picture. All this led up to the feature film. Miss Gladys Rice precluded the picture by singing Macushla in a special scenic designed by Joseph Wenger. This showed Miss Rice seated in a garden, a cloud bank for a background. Mr. Rothapfel worked for half an hour on the lighting of this scene, which shows what care he gives to his presentations. Another novelty was the first movement of the Grieg Concerto, played by the Ampico player-piano, Margaret Volavy being the recorder. Mr. Wenger had done a special setting for this also, and the orchestra was conducted through the Concerto by Mr. Rapee. Following the idea of light summer overtures, the orchestra played selections from

Martha and Victor Herbert's *Sweethearts*.

THE RIALTO

The Rialto features Greek Evans again this week in *The Trumpeter*, a favorite patriotic song. The stage settings are most pleasing to the eye, the color scheme being a war red, and Mr. Evans gives a virile atmosphere to the composition. Greta Torpadie, the well known soprano, sings the *Polonaise* from *Mignon*. Miss Torpadie has received high praise for her French interpretations. The overture is *Maritana*, with a return to lighter mood in selections from *The Chocolate Soldier*. Professor Swinnen introduced a novelty in the shape of the finale to Act II of *Madam Butterfly*.

STRAND

This week's overture is *Martha*, under the direction of Carl Edouarde and Oscar Spireseu. A favorite Strand violiniste, Miss Marie Zentay, played a *Carmen Fantasy*. Manager Edel arranged an excellent musical program for "Prunella," a picture that lends itself readily to musical treatment. The music adds greatly to the charm of the presentation, and it is always a delight to play for any picture in which Miss Clark smiles.

STAGE PRODUCTIONS PASSED IN REVIEW

"Hitchy-Koo 1918"

Musical Revue. Book by Glen Mac-Donough, music by Raymond Hubbell. Produced by Raymond Hitchcock, at the Globe Theater, June 6.

Yogi.....Ivan Arbuckle
Yogi's Assistant.....George Spelvin
Plain Clothes Man.....Warren Jackson
Officer.....R. E. Addis
Lent Balliss.....Felix Rush
Stenographer.....Ruth Mitchell
Eve.....Edith Stockham
Helen of Troy.....Esther Wurtz
Circe.....Edith Whitney
Delilah.....Lucille Saunders
Lucrezia Borgia.....Irene Hayes
Pompadour.....Dorothy Koffe
Lola Montez.....Elsie Lawson
Cora Pearl.....Gertrude Rial
Cleopatra.....Dorothy Newall
Modern Siren.....Irene Bordoni
A Manager.....Raymond Hitchcock
A Backer.....Leon Errol
Martha Pringle.....Helen Weer
Brass Knuckle Bessie.....George Moore
Agony Al.....Charles Cartmell
Tilly.....Emma Haig
Kate.....Ray Dooley
Small Change.....Roy Cummings
Loose Cash.....Frank Bessinger
Carmen.....Sara Kouns
Jacinta.....Nellie Kouns
Verbena.....Laura Harris

It would be impossible to express any conceivable judgment on the galaxy of entertainment offered at the Globe by and with Raymond Hitchcock, and labeled "Hitchy-Koo, Edition of 1918," for the length of the performance indicated the necessity of many changes in the production.

"Hitchy-Koo" apparently lives mostly as vaudeville with the same performers occupying numerous roles throughout the scenes. Mr. Hitchcock plays, of course, the principal role in many of these playlets with Leon Errol a close second in the variety of his performance. Mr. Hitchcock's ways are droll as ever and his voice as musicless as we have always known it, with results that are just as originally pleasing as they have always been. Mr. Errol renews acquaintance to equal advantage.

MANY HANDSOME SCENES

The scenes of the numerous sets are mostly handsome, of the impressionistic school and in two or three colors. Undoubtedly the scene that pleased the eye most was the toy shop, under the huge arm of a Christmas tree with its colored balls and all the toys on a properly proportioned scale. The opening Oriental scene also caught the eye, as did the equally Oriental setting of a pantomime ballet. The setting of a Spanish mill, on which the curtain fell, was also especially attractive, and there were a few single drops well worth their decorative value.

Irene Bordoni played the leading feminine role to Mr. Hitchcock with a fascinating Frenchy manner and some fetching gowns, and also accomplished slight songs. Ray Dooley proved one of the cleverest performers of the evening. Her rag doll and her several dance numbers were marvels of agile ability, while her "baby" was equally unique.

Charles Cartmell and Miss Harris as a team of specialists played several parts. Mr. Cartmell in a golf specialty did undoubtedly one of the cleverest bits of acting with a back drop and his foil that has ever been witnessed in its class on the New York stage.

Raymond Hitchcock Returns With a New Edition of Revue; "The Liberty Gun" a Spy Drama; Big Pageant Planned

"The Liberty Gun"

Melodrama by Robert Means Mackay and Victor Mapes. Produced by the Shuberts, at the Shubert Theater, New Haven, May 30.

NEW HAVEN—"The Liberty Gun," which the Shuberts are presenting preliminary to a New York opening, is an up-to-date war drama with a whirlwind finish and a movie-like first act. The story deals with an invention of a new gun and a spy with a code and blue prints figures largely in the action.

John Hazleton is a business man first and always. He acquires the rights for a gun which he is going to sell to his own advantage. His brother Paul is an outdoor man. They are twins physically, but totally different in character. John has had a secret affair with William Timberly's wife and Paul is charged with it by Timberly. He assumes responsibility and leaves town for the sake of his brother's wife, whom he has always loved.

Recovering from an illness, John gives a demonstration of the gun in his home. Meanwhile a spy has bribed the secretary and obtained admission as an electrician. Afterward John is charged with disloyalty because of his readiness to sell without giving the United States the first chance. He dies suddenly from heart failure. Paul returns and is induced to take his brother's place to save a panic. His niece is not deceived, however, and it is through her that the spy is brought to earth, the secretary proven a secret service man, and Paul brought into his own.

Robert Edeson in the dual role of the twin brothers gave a vigorous portrayal. Henry Kolker as the spy was very convincing. Malcolm Duncan was a splendid secretary. Arleen Hackett was a beautiful and clever Mrs. Hazleton. Millicent Evans as the daughter, and Lyster Chambers as Timberly did very good work. Others in the cast included Albert Howson, Harry J. Leland, John Terry, Mildred Foster, Albert Howson, Helen Hilton, James Seeley, Homer Hunt, Walter Colligan and Frank DeCamp.

Local Premiere

At the Fulton Theater on Monday night the Actors' and Authors' Theater presented Minnie Dupree in "Nocturne," by A. P. Wharton; Edith Taliaferro in "The Best Sellers," by Kenneth and Roy Webb; Whitford Kane, Elizabeth Risdon and Mrs. Thomas A. Wise in "Muggins," a Lancashire comedy by Frank J. Gregory and Hal Forde, and Harrison Brockbank in "Rejuvenation," a musical playlet by Kenneth and Roy Webb.

The production of "The Best Sellers" and "Rejuvenation" marks the first presentation of musical playlets in a legitimate theater in New York.

"Manpower"

One Act Play by J. C. Nugent and Miss Jule York. Produced at the Orpheum Theater in Des Moines, Iowa, May 31.

DES MOINES—"Manpower" had its tryout in this city May 31 at the Orpheum Theater. It has sociological significance. The theme has to do with a woman's desire to disclaim the responsibilities of motherhood in favor of a career. She appeals for aid to a physician who attempts to dissuade her. Unsuccessful, he impersonates a man of twenty with the mind of a twelve-year-old boy, supposedly a victim of another woman's unsuccessful effort to disclaim these responsibilities. The appeal of the simple-minded youth is successful, as mere verbal argument could not have been. The character of the physician and his impersonation were exceptionally well done by Nugent. Miss York played the part of the woman effectively.

"The Alien"

War Play by W. A. Tremayne. Produced at His Majesty's Theater, Montreal, June 3.

MONTREAL—On June 3, at His Majesty's Theater, "The Alien," a new war play by W. A. Tremayne, the MIRROR's Montreal correspondent, was produced for the first time on any stage, by Paul Cazeneuve, who played the leading role of an old French actor. The supporting cast was especially selected and includes Ethel Wright, Orpha Alba, Blossom Bair, Alice DeLane, Ellwood Faber, Harcourt Farmer, Harry Cowan, Gerald Rowan, J. Carpenter and others. Special scenery was painted for the production by Seymour Parker.

New Plays in Washington

WASHINGTON.—Selwyn and Company presented at the Belasco Theater, June 3. Roi Cooper Megrue's play, "Tea for Three," a new comedy on the eternal triangle. Arthur Byron, Frederick Perry and Margaret Lawrence headed an excellent cast. David Belasco produced on June 10 a new play, a comedy by John Lessing Hobbie, entitled "Daddies."

Selwyn and Company will present here this month two new plays, "She Burnt Her Fingers" and "Another Man's Shoes."

A novel feature was introduced for the war saving drive at the Belasco, Monday night, when one half of the ticket money was refunded to the purchaser in the form of War Saving and Thrift Stamps, according to the price of the ticket. This will be done every Monday night in June.

With its increasing transient population Washington is becoming more and more popular as a producing center for New York theatrical managers.

To Hold Big Pageant

New York is preparing for a big patriotic demonstration on July 4. It will take the form of an elaborate pageant which will have for its central theme, "The Allied Arts of the Four Allies," combining the dominating spirits of France, England, Italy and America. A large chorus of one thousand voices from the New York high schools will be a feature.

Mrs. Christian Hemmick, who holds a reputation as a producer of patriotic pageants of national events, will direct the production. She is already selecting those who will take the principal roles. It was through Mrs. Hemmick's efforts that the city of Washington secured the National Sylvan Theater, the only theater under Federal jurisdiction, and which opened last summer with the patriotic pageant, "America Triumphant." Mrs. Hemmick is also the author of "The Man in the Moon," which will shortly be produced in New York by the Actors and Authors' Theater.

NATIONAL IN ITS SCOPE

The demonstration will be national in its scope and committees are being formed in Washington as well as in New York of those who will take active parts in the carrying out of the project. A number of prominent officials of the Government will give assistance and will be present at the event. Army and Navy bands will furnish the music and a contingent of soldiers and marines from near-by camps will take part in the production. Only professional talent will be assigned to the principal roles, and already singers, dancers, actors and actresses have offered their services. Among these may be mentioned Mary Helen Howe, coloratura soprano, who has appeared in concert and opera in Europe and America, and who is closely identified with the Commission on Training Camps' Activities.

Civic, patriotic, musical and dramatic organizations will participate.

The proceeds from the pageant will be equally divided among the war relief purposes of France, England, Italy and America. Among those of New York who have already tendered their services for the Fourth of July demonstration are Governor and Mrs. Charles S. Whitman; Mayor Hylan, Alfred E. Smith, president of the Board of Aldermen; M. Monot, Dr. William Ettinger, superintendent of the New York Public Schools; Charles S. Ward, national secretary of the Y. M. C. A.; Arthur Sommers, president of the Board of Education, and Mrs. John R. MacArthur.

"David's Adventure"

Cohan and Harris presented at Atlantic City last Monday night their new production, "David's Adventure." It is a dramatization of Leon Dalrymple's "The Driftwood Adventure," by A. E. Thomas, and was staged by Sam Forrest.

In the company are Donald Gallagher, Ben Johnson, Donald Meek, David Higgins, Frank Kilday, Frank Erbin, Joseph B. Miners, Meyer Behrenson, Marion Conkley, Madeline Delmar and Lucile Laverne.

THEATRICAL REPORTS FROM MANY CITIES

BOSTON.—Boston playgoers are finding their chances of visiting a theater lessening week by week; however, the Plymouth opened June 10 for a two weeks' engagement of Rock and White, who gave us some of the best bits from their repertory, and the Shubert is to show for a short time "Pershing's Crusaders."

The Henry Jewett Players at the Copley brought out "The Liars" again. This is Henry Arthur Jones' comedy, and was one of the great successes of last season at this house. Gladys Morris returned to the company after an absence of more than a year.

Mitzi has made a hit in "Head Over Heels." Last week the house was sold out night after night, and she bids fair to be with us for a long time.

"High and Dry" has proved popular at the Wilbur, and will doubtless run for weeks. Meanwhile Griffith's "Hearts of the World" is a success at the Majestic, and the motion picture of Ambassador Gerard's "My Four Years in Germany" has been running for more than two months, with no diminution in the interest.

D. Clapp.

CALGARY-EDMONTON, CALGARY.—Grand, May 23-25, Robert B. Mantell in Shakespearean repertoire, excellent performances and good business. Orpheum, vaudeville, Valente Brothers, Hahn, Weller and O'Donnell, Edwin Steven and Tina Marshall in "The Birthdays of Dolliver" and Henry DeVries' "Camouflage," 27-29, Pantages, 27-June 1: Good bill headed by "Hoosier Girl," business, capacity. Princess, 27-1: Frank Morton and company, Tab musical comedies.

Edmonton: Empire, 27-1, Sergeant Empey in "Over the Top."

Majesty: Margarita Fischer in "Molly, Go Get 'Em," Mary Miles Minter in "The Mate of the Sally Ann" and Charlie Chaplin in "The Immigrant." Gem: Madame Petrova in "The Undying Flame." Hippodrome: James Blaine and Permanent Players in "The Girl of the West" and "The Private Secretary." Good performance and business.

George Forbes.

WASHINGTON.—At Poli's Theater the week of June 3 and 8 the United States Government through the Committee on Public Information, George Creel, chairman, offered to the Washington public the first of its official war films, "Pershing's Crusaders."

At the National, June 3-8, Ruth Chatterton played a return engagement in "Come Out of the Kitchen." Shelly Hull succeeds Bruce McRae as Burton Crane. "Penrod," E. E. Rose's delightful dramatization of Booth Tarkington's magazine story, exquisitely produced by Klaw and Erlanger, and George C. Tyler scored a pronounced success last week. Coming attractions at the National include "Sick-a-Bed," June 10, succeeded by Sergeant Arthur Guy Empey and Rose Stahl in the comedy, "Pack Up Your Troubles."

Roland S. Robbins, resident manager of B. F. Keith's Theater, has been designated as chairman of the War Saving Committee for theater activities during the drive, which terminates June 28. The British War Mission has assigned twenty-four British officers to assist a large number of speakers.

John T. Warde.

LOUISVILLE.—"Out There," the Hartley Manners Red Cross play, with a star cast was the big amusement event of the week, May 23 at Macauley's.

The B. F. Keith National Theater is in the field with an auspicious beginning of a summer season at popular prices.

A. A. Bigelow, of Macauley's Theater, has been one of the big workers in the Red Cross cause. He gave the use of the theater for the "Over There" performance. DeWolf Hopper was his guest at dinner at the Pendennis Club.

Charles D. Clarke.

PITTSBURGH.—The third week (June 3) of grand opera opened at the Alvin Theater with the presentation of "Il Trovatore," with Florence Easton and Alice Gentile as Leonora and Azucena. Sharing the honors that went to the two women stars was Forrest Lemont, who did splendid work as Manrico. The popularity of "Il Trovatore" was shown by the large house and the enthusiasm created by the rendition of the Verdi score. Another great Verdi work, "Rigoletto," was presented the last three days of the week. In this Maggie Teyte appeared as Gilda, and Bouliier as the Hunchback, and Aarsen as the Duke.

Josephine Victor was the headliner at the Davis week June 10 in a clever playlet, "Maid of Orleans," in which she appeared as Joan of Arc. She was heartily received, and played to an appreciative house.

CHICAGO.—Week June 9: Auditorium: Moving pictures. Blackstone: Dark. Cohan's Grand: "Cohan's Revue." Cort: Marie Cahill in "Just Around the Corner" (2nd week).

Colonial: "Cleopatra." Garrick: "Odds and Ends." Illinois: Dark. La Salle: Dark. Majestic: Vaudeville.

McVicker's: Vaudeville. National: Stock.

Orchestra Hall: Pictures. Olympic: "Hearts of the World."

Playhouse: Pictures. Powers: May Robson in "A Little Bit Old Fashioned."

Princess: Dark. Palace: "Doing Our Bit."

Rialto: Vaudeville. Studebaker: "A Pair of Petticoats."

Ward's: "Friendly Enemies." Warrington (Oak Park): "Potash and Perlmutter."

Wilson Avenue: Stock.

"Sick-a-Bed" departed from Power's Saturday night, June 1, and the house was dark all week June 2. June 9 May Robson returned to Powers' in a comedy by Anna Nichols called "A Little Bit Old Fashioned," presented by August Pitou.

"Leave It to Jane" left the La Salle Sunday night, June 2, and the house will be dark for awhile.

The engagement of "Oh, Look!" scheduled for June 17 has been indefinitely postponed by Comstock, Elliott and Gest, the producers.

"Getting Together," which closed at the Garrick June 1, returned immediately to New York for a supplementary engagement at the Shubert.

The vaudeville and stock houses made their usual changes on Monday afternoon and night. All the burlesque houses in Chicago are now dark. The Princess joined the ranks of the dark houses Saturday night, June 1. "Over There" having departed, whether to the storehouse it is not known.

The most important event of week June 9 is the benefit at the Auditorium on Sunday afternoon (June 9) for sick actors, by the American Theatrical Hospital, in which opera singers, dramatic stars and vaudeville performers made up the program. Judge Charles N. Goodrow is its president. This association is the only refuge for the player, who is stricken here and is unable to pay for his care, as the county hospital requires a residence of sixty or ninety days in the county prior to entrance here. The American Hospital, 850 Irving Park Boulevard, is the refuge for many of these stricken players. This is also the place where men who have been rejected in their efforts to enlist are taken for treatment. The advance sale of seats is large.

Grace La Rue and Julius Tannen were the headliners at the Majestic week June 3.

"A Pair of Petticoats" is intended by the Shuberts to have an all-summer run at the Studebaker. "Odds and Ends" moved over to the Garrick Sunday night, June 2.

Captain W. D. Bealey, the celebrated British Ace, made his first appearance as an actor, topping the bill at the Rialto week June 3. "Little Life Up-to-Date," a miniature musical comedy, is of next importance. McVicker's had an old-fashioned melodrama called "A Mile a Minute" week June 3. W. A. Atkins.

CINCINNATI.—Summer resorts are to the fore in an amusement way locally. At the Zoo Gardens, genuine interest has been stirred by the wonderful exhibitions of fancy ice-skating on the only open-air Summer ice rink in the world. The Paulsens, Freda Whitaker and Carl Waltenberg, and Jack St. Pierre, comedian, have been giving shows that surpass anything seen last season, and that is saying something, for there were twelve weeks of fine exhibition work in 1917. Manager Miller deserves a lot of credit for his foresight in putting in such an attraction at a time when everybody else is sticking to old stuff and hoping to get by with it. John C. Weber and his Prize Band have attracted large crowds to a series of excellent concerts.

Manager Ned Hastings reports fine Summer "vodvil" business at Keith's. Incidentally it may be mentioned that Ned is running for the office of first vice-president of the Cincinnati Rotary Club. Manager C. Huber Heuck of the Lyric is a candidate for second vice-president on the opposing ticket, so it is easy to see that Cincinnati theatrical lights do not hide under a bushel.

William Smith Goldenburg.

SAN FRANCISCO.—Schuman-Heink came from the East to aid the Red Cross drive, and sang May 23 at the Civic Auditorium.

Mrs. Camille D'Arville led the unit of the Stage Women's War Relief in the Red Cross parade, May 18.

Players' Club has made such a success with "Patience" that it was continued a second week in their little theater in the residence district. Manager Bishop of Oakland asked the club to play for his house in Oakland for six weeks in "Mikado," "Patience" and "Pinafore." This will be the first time these players have ever accepted a professional engagement. The engagement starts June 10.

Vilma Steck has been engaged by Del S. Lawrence as his leading lady to play at the Majestic in stock.

Elliott, Comstock and Gest transported their entire company from New York to play "The Wanderer" at the Cort, May 27. Florence Reed played the leading role as in New York.

Maude Adams opened May 20 at the Columbia in "A Kiss for Cinderella" to a capacity house. It was on for two weeks.

The Alcazar starred Crane Wilbur (himself) in "Broken Threads" and "No Man's Land." Kolb and Dill was the attraction, beginning May 26.

The Cort did a big business with Maude Fulton and her "Brat," ending her engagement May 26.

Will King at the Savoy in "The Rounder."

At a Red Cross Drive the other day, Mrs. J. J. Gottlieb wife of "Jake" Gottlieb, of the firm of Gottlieb and Marx, owners of the Columbia Theater, bought a star from an American flag that was being sold to highest bidder. She bought the flag that represented Massachusetts, that State being her prime favorite.

Kolb and Dill opened at the Alcazar matinee May 26, and the entire receipts without reduction of any nature were donated to the Red Cross.

The Orpheum has contracted with the division of the United States Official War Films for one film each week to show the activities at home and abroad.

Schumann-Heink returned June 9, and sang at Stanford University with a chorus of 10,000 soldiers. Ruth St. Denis danced at a benefit for the Red Cross.

On May 31 an all-star performance was given at the Cort Theater through the courtesy of Homer Curran, the manager, for the benefit of the Serbian Relief Society of California. Stars appearing were: W. H. Crane, Maude Adams, Nance O'Neill, Florence Reed, James O'Neill, Florence Auer, Frederick Lewis, Charles Dalto, Lionel Braham, Olga Newton, the "Wanderer's" company, the Orpheum numbers, and other theaters also contributed.

At the Columbia, June 3, Lou Tellegen in "Blind Youth."

A. T. Barnett.

PORTLAND.—Week of May 27 came a return to another carefully chosen bill of vaudeville headed by Rita Mario and her orchestra. The supporting bill was comprised of "Liberty Adams," Kenney and Nobody, Hirschel Hendler, Paul Lavarre and Brother, Hinkle and Mae, and Jack Gardner in the feature picture, "Gift of Gab."

New Portland: Loew vaudeville. Knapp and Cornella, the Reckless Duo, Betina and Godfrey, Roatino and Barrett, Allman and Woods, and week May 27, "Two Thousand Miles from California," Bonner and Powers, Dermott DeWolfe, La Palicia and Partner, and Ima Champlain.

Casco, under the Strand management; Pauline Frederick in "La Tosca"; Dorothy Dalton in "The Mating of Marcella"; Marguerite Clark in "Frunella," and Wallace Reid in "Believe Me, Xantippe." The New Strand, opened June 3, has the distinction of being Portland's newest theater.

Empire: Manager Boucher is making a special effort to please the theatergoers, and his carefully selected programs show that his effort is well rewarded.

Palmer Straw.

VANCOUVER, B. C.—Maude Adams and Cyril Maude made the last week of the legitimate season at the Avenue a most notable one. "A Kiss for Cinderella" won a tribute of laughter and tears from two of the largest audiences of the year. "Grumpy" was a source of infinite amusement to all the admirers of the brilliant English comedian. Mr. Maude gave an address before the Vancouver Canadian Club on various features of the war, and in the course of an excellent discourse he paid a splendid tribute to the attitude of the people of the United States to the war.

Campbell Wood.

OTTAWA.—Russell: Return engagement "Seven Days' Leave," May 13-15, pleased large audiences. "Uncle Tom's Cabin," May 17-18 and matinee, to very large audiences. The Boston English Opera company, "Bohemian Girl," Martha, and "Il Trovatore," May 24-25 and matinee.

J. H. Du Bé.

HARTFORD.—The U. B. O. is certainly favoring the Palace with many stellar attractions, including a number which are being put in shape for the big New York houses. Many of the acts seen here have appeared at the Palace, New York, within a week or two. This is largely due to the fact that William D. Ascoug, the ever active manager, is giving his personal attention to the advance bookings.

The Majestic and Princess are thriving as usual and A. C. Morrison is smiling as placidly as of yore, enjoying the weather, and no doubt the exceptional business. Of course, business is not up to last year's standard. However, Mr. Morrison still enjoys a good night's rest, content in the knowledge that he has the best paying picture houses in Connecticut. Moreover, the Majestic usually sells out its 1800 seats at 25 cents, and on special attractions double that admission is taken in.

The Star Theater site has changed hands. "Over the Top" is coming to the Empire.

The Four Minute Men are proving a decided success in Hartford. We have the oldest Four Minute Man in America. Rev. Prof. J. J. McCook, one of our most effective speakers and very enthusiastic in the work. Rev. Dr. Herbert J. White is another of our "bestest" Four Minute Men. Fred Corbett is also one of the top notchers.

Seymour Wemyss Smith.

FORT DODGE.—The Strand Theater, Fort Dodge, Iowa, has been in the hands of decorators for some time past and now puts on a very beautiful appearance in its blue and gold interior.

Mary MacLane May 24-25-26 in "The Men Who Have Made Love to Me" drew big, as did Gladys Brockwell in "Her One Mistake," 22-23.

Lillian M. Ranken.

SEATTLE, WASH.—Pantages: Week May 27, the "Unwelcome Visitor," featuring Peter Taylor and his trained lions. Moore: De Haven and Parker and vaudeville.

Palace Hip: Francis Owen and company in "Grandpa." Oak: Monte Carter and his musical comedy in "Izzy's Busy Day." Mr. Carter turned the house over to the Red Cross May 27, and \$700 was handed the Mercy Monday Committee.

Caroline Mendell.

SAN DIEGO.—The Pickwick Theater had "A Bachelor's Children" and "The Fighting Grin" and "Bud's Recruit" week May 25, which drew well.

The Pantages bill at the Savoy was made up of Frank Morrell, a San Diego boy, topping the bill, with Wedding Shells, Grew Pates and company, Musical Maids, Early-Laught company, Degnon and Clifton and the South American Travelogues, and Bronco Billy, adding to the amusement value. Business was up to the standard.

Flo. Addler and company was the Hip headline act at the Spreckels, and the balance of the pleasing bill was made up of the Variety Trio, Moore and White, Delton, Mareena and Delton, and pictures.

"A Magdalene's Bit," a one-act playlet written by Virginia Brissac and John Wray, was given week May 20 at the Strand as a curtain raiser before the regular performance of "Some Baby," and proved to be one of the best little playlets seen here for some time. In the title role Miss Brissac was given an excellent opportunity to do some fine emotional work. She was very ably assisted by Brady Kline and Roscoe Karns. "Some Baby" followed.

For the week of May 26 Virginia Brissac offered "Mile-a-Minute Kendall," which proved to be one of the biggest hits given so far by the company.

Enid Markey, after an absence of a few weeks in pictures, was welcomed back to the company by her many friends, and was cast in the leading part of Jean Evans, which she presented in a most creditable manner. Miss Brissac was Beth and gave a finished performance. Roscoe Karns as Jack Kendall was very pleasing. As the Judge, Eddie Lawrence gave his usual good work. Nellie Blanchard, Brady Kline, Dora Sullivan, Harry Garrity and the rest were well cast, and the play was well produced under the direction of John Wray.

Marie de Beau Chapman.

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Perfect Agreement Near—
Membership Exceeds 3700

Members of the A. E.
A. Are Most Earnestly
Urged to Immediately



Send Reliable Ad-
dresses to the Office
of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, June 4, 1918. The following members were present:

Francis Wilson (presiding); Miss Emmett, Mrs. Whiffen, Messrs. Christie, de Cordoba, Arliss, Stevenson, Mills, Mitchell, Westley, Connelly and Corthell.

New Members:
Gladys Burgette, H. Nelson Dickson, Harry E. Fisher, Gladys Gilbert, Jr., Margalo Gillmore (junior member), Joseph Granby, Adele Klier.

A distinguished student of sociology, who is a publicist far advanced in years, has spoken the general common thought in saying of the employment situation as affected by the wartime awakening:

"It is at once very encouraging and very menacing. Intelligent workers and intelligent capitalists are coming together as they never have been able to do. There is more harmony, more mutual understanding and appreciation of each other's interests. I am delighted with the way the Government is handling the problem and helping to bring the two camps into perfect agreement."

Small wonder, then, that the representatives of our Association, driven to exasperation by the false promises of certain selfish and calloused managers who have become habitual flouters and "stallers," cried out through their own president to the Chief Magistrate of the United States.

The lesson of the world's terrible travail seems lost on the offenders we have in mind. But we like to hope that their awakening is only deferred. If it does not come from within—it will be compelled from without.

Our Association ever seeks to be a just friend to managers. This fact has been so well established that it is utterly absurd for any one among them to declare otherwise. If the managers would stand together as a unit in support of the minimum uniform contract mutual respect and helpfulness might be enjoyed. As it is there are still some managers and actors who fail to realize that the greatest of assets lies in mutual confidence.

The A. E. A. must stand in absolute unity for what has been accomplished. Then, with our present and ever-growing membership we can compel unity and co-operation on the part of managers.

In the just stirred up over a comparatively few recalcitrants nobody should lose sight of the truly wonderful success the Association has attained.

The adoption of the U. M. P. A.—A. E. A. contract brought us six hundred new members in six months. We now have a total membership in excess of 3,700, which is more than double the highest number ever reached by any organization of legitimate actors.

One of our women members called at the office a few days ago and moralized on the grim fact that her only son had gone as a soldier with the Colors to France. This mother did not whimper, but she said: "He's my only heir. If he doesn't come back, I should like to provide in my will that the Actors' Equity Association shall be its beneficiary. You are doing great good for the profession in which I have toiled and prospered, and I could not aid a worthier institution." Many will be touched as we were by this beautiful episode.

The contracts as agreed upon with Chicago managers have been printed and were sent to Mr. O'Shea, our special deputy there, for distribution.

The Committee on the Association Book, now that the Annual Meeting is passed, has prepared copy for a new edition. It will carry the Standard Contract, with pertinent comments to members, and a complete list of the membership to the date of going to press.

By Order of the Council.

Gives Painting to Friars

Hugh A. O'Donnell, journalist, traveler and lecturer and now an executive of the New York Times, has presented to The Friars Club a painting of George S. Knight as Baron Rudolph in the play of the same name by Bronson Howard. The donation was made in the name of Sophie Worrell Knight. The painting, which originally cost \$1,500, was willed to Mr. O'Donnell. It is to be placed in the Board of Governors Room.

Action at the Palace

Irene Franklin and Burton Green headlined the Palace bill last week. They had new songs and recitatives and much delightful comedy. Miss Franklin's personality and material, coupled with her exquisite sense of humor, make her one of the first favorites of vaudeville. Burton Green is a favorite at the piano. Both represent the best in the two-day.

Sophie Tucker and her ragtime musicians remained a second week as a result of their great success at the Palace, which is considered a run for this remarkable offering. Miss Tucker registered one of the biggest hits of her career in her present act.

Henri De Vries presented his realistic production of deep-sea war, "Submarine F. 7." This is a thrilling story of a submarine with the action taking place in the interior of the craft, which lies on the ocean bottom after sinking an enemy ship. The crew is trapped in the submarine and the resulting scenes are among the most poignant ever staged.

George McKay and Otis Ardine gave a new comedy offering called "All in Fun." Jimmy Hussey had a new military playlet entitled "Somewhere in Vaudeville." It was a good natured satire upon cantonments. Seabury and Shaw danced; Felix Bernard and Jose Termini appeared in "A Musical Highball," and the Flemings worked artistically in alabaster. Other numbers were Maxine Brothers with Bobby, the comedy dog, and the Palace News Pictorial.

Benjamin Chapin Dead

Benjamin Chester Chapin, widely known on the vaudeville and legitimate stage and in motion pictures for his resemblance to and impersonation of the immortal Abraham Lincoln, died at the Loomis Sanitarium, in Liberty, N. Y., last Monday. The Mirror stated exclusively several weeks ago that Mr. Chapin was critically ill.

His first stage appearance was in a sketch, "A Day with Abraham Lincoln," which toured the larger vaudeville houses. Later he produced a four-act play entitled "Lincoln," which met with great success.

His resemblance to the Great Emancipator was remarkable and attracted wide attention. He wrote the famous "Lincoln Cycle" for motion pictures, now being widely shown serially.

He was born in Ohio in 1874. He is survived by his mother, a sister and a brother. Burial was at Bristolville, Ohio.

New "Maytime" Company

The company which has been playing "Maytime" in Chicago succeeded the New York organization at the Broadhurst Theater this week, in order that the original company may take a vacation. The Chicago company is headed by John Charles Thomas, John T. Murray, and Carolyn Thomson.

Another "Rock-a-Bye Baby"

The success of "Rock-a-Bye Baby," the new Selwyn musical comedy at the Astor, has caused that firm to decide to open another company in Chicago in August.

Good Bill at Brighton

The New Brighton bill this week offers its patrons a goodly share of comedy with Stella Mayhew headlining.

Maud Earl, lately returned from an Australian tour, is presenting a delightfully fantastic musical playlet, conceived and written by herself, entitled "The Vocal Verdict." The act was well received.

Willie Weston in his character delineations, Bert Clark and Andre Hamilton in a 1918 version of "A Wayward Conceit," John B. Hymer in his recent creation "Tom Walker in Dixie," Moss and Frye in an entertaining conversational oddity, McMahon, Diamond and Chaplow in "The Rag Doll," Juggling Nelson and the Three Ankers complete the balance of the bill.

First Lambs' Gambol

The auction sale of seats for the first performance of the Lambs' Gambol occurred last Thursday afternoon at the Hudson Theater. The first performance was given June 14. Four others will follow.

Deaths

BENTON.—Jay Benton, a well-known dramatic critic and publicity man, died in Boston last week. He was obliged to cease active work last February. Among his conferees he was noted for his variety of interests and the great amount of work he accomplished, as well as his enthusiastic participation in aeronautics. He was 49 years old.

BISHOP.—Mrs. C. E. Bishop, who, with her husband, was with the companies of E. H. Sothern many years, died at the Edwin Forrest Home, Holmesbury, Pa., on May 27. Mrs. Bishop had been an inmate of the home seven years. Her husband died while with the Sothern company.

LAWRENCE.—W. B. Lawrence, manager of the Winnipeg Theater, Winnipeg, Manitoba, for fifteen years, died at his home there last week. Burial was in Detroit, Mich., where he was born in 1870. He had been connected with the theater since he was nine years of age. He leaves a host of friends.

LEWIS.—Albert J. Lewis, who had for twenty years been known professionally as James Edwards, died in Los Angeles, May 23, at the residence of Captain Charles L. Pitney, on Gramercy Drive. He had suffered long, and went to California in hope of regaining health. He was best known in melodrama fifteen years ago. His widow, who was Mary McDonough, survives.

SHIRLEY.—Jessie Shirley (Mrs. H. W. Smith) died at her home in Spokane, Wash., May 29, after a lingering illness with cancer. She is survived by her husband, a musician, three sisters and a brother. Miss Shirley was well known throughout the Pacific Northwest, where she had been a leading woman in stock theaters for many years. She retired three years ago after a season or two in vaudeville, in which she appeared in dramatic sketches. She was 52 years of age.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 15

Theater	Play	Date of Production	Number of Performances
Astor	Rock-a-Bye Baby	May 22	30
Belaaso	Polly With a Past	Sept. 6	346
Booth	Seventeen	Jan. 21	169
Broadhurst	Maytime	Aug. 16	349
Casino	Fancy Free	April 11	77
Cohan	The Kiss Burglar	May 9	43
Cohan and Harris	A Tailor-Made Man	Aug. 27	365
Cort	Flo-Flo	Dec. 20	218
Eltinge	Business Before Pleasure	Aug. 15	361
44th Street	Hearts of the World (film)	April 5	76
48th Street	Man Who Stayed at Home	April 3	86
Globe	Hitchy-Koo	June 6	12
Henry Miller	A Marriage of Convenience (rev.)	May 1	46
Liberty	Going Up	Dec. 25	211
Lyceum	Tiger Rose	Oct. 3	301
Maxine Elliott	Eyes of Youth	Aug. 22	354
New Amsterdam	The Rainbow Girl	April 1	81
Princess	Oh, Lady! Lady!	Feb. 1	158
Republie	Parlor, Bedroom and Bath	Dec. 24	214
Shubert	Getting Together	June 3	8
Winter Garden	Sinbad	Feb. 14	156



CLARA BLANDICK

Who Appeared with Conspicuous
Success in "The Country Cousins."
She Is Considering Plans for
Next Season

PERSONALS

W. A. HILDEBRAND, who has gathered a quite remarkable collection of early American plays and playbills, invites their inspection, on appointment, by any one interested, and they can be seen at 35 Cambridge Avenue, Jersey City Heights. Mr. Hildebrand was assistant librarian of the New York Historical Society.

GARETH HUGHES, an English citizen, and said to be the first English actor to enter the American army, has gone to Spartanburg, S. C. Hughes waived exemption on account of his English citizenship, and the Stage Women's War Relief considered it a pleasure to equip him with everything needed.

BEN ALI HAGGIN, artist, will create a large picture for the forthcoming edition of Ziegfeld's "Follies."

ARTHUR ROW, on a tour of the universities playing Shakespearean parts with the Elsie Herndon Kearns company, congratulates The Mirror on its improvement and reports good business through the South. He writes from Charlotte, N. C.

REA MARTIN, who has just returned from a successful starring tour in "The Brat," was engaged to play a special engagement of the same part at the Shubert Theater, Brooklyn, last week.

ARTHUR PLUCKER, of Plucker & Ahrens, writes to The Mirror from Spartanburg, S. C., telling how well he is treated there, what a beautiful country it is, and that "life at Spartanburg is better than making grease paints."

FRANK DOANE has been engaged by Klaw and Erlanger for "Madame and Her Godson," the farce in which Donald Brian will appear under their management next season.

JANE LOWE has succeeded Clara Joel as the vampire in "Business Before Pleasure" at the Eltinge, and James Spottiswood has taken over Will Deming's role in "Parlor, Bedroom and Bath," at the Republic.

TRINIE FRIGANZA has signed a long-term vaudeville contract with the Keith Vaudeville Circuit in which she stipulates that she is free to give her services to all patriotic benefits and drives at any and all times without further authorization.

ELSIE MACKAYE has been engaged by Frederic McKay to be leading woman in support of Lionel Atwill in the new comedy, "Another Man's Shoes."

WILLIAM LORENZ, recently with Otis Skinner in "Mister Antonio," is now in Company 180 at the Great Lakes naval training station, Great Lakes, Ill.

JOYCE FAIR, a child actress who appeared here several seasons ago in "The Dummy," will be in the cast of "Another Man's Shoes," in which Lionel Atwill will be starred.

OTTO KRUGER, although above draft age, has felt the call of his country and enlisted in the navy, leaving here on June 3 for Pelham Bay. His many friends will be surprised to learn of this, because it has been his aim to keep it as quiet as possible. Mr. Kruger has declined several fine offers for the coming season, feeling it his patriotic duty to serve his country first.

THE PICTURE AND IDEAS FOR PLAYING IT

"Love's Conquest"

THE PICTURE

Five-Part Drama from Victorien Sardou's Play, "Gismonda." Scenario by Charles E. Whittaker. Produced by Paramount. Starring Line Cavalieri. Supported by Courtenay Foote, Fred Radcliffe, Frank Lee, J. H. Gilmore and Isabelle Berwind. Directed by Edward Jose.

Values

Entertainment Very Good
Story Good
Acting Good
Photography Good
Technical Handling Very Good
Settings Good
Moral Effect Wholesome

Points of Interest

Costume production of distinct dramatic interest with unusual beauty and bigness of scene. Atmosphere well caught in direction. Beautiful star.

Story and Production

"Love's Conquest" is a story of the fair patrician, Gismonda, a sixteenth century duchess of Athens. Gismonda is a widow with a small son, whom she loves dearly. She has a suitor, Prince Zaccaria, who, feeling that he is unsuccessful because of Gismonda's love for her son, has the child thrown to a lion by one of his followers, Gregoras. In despair and horror, Gismonda offers her hand in marriage to any one who will save her son. Almerio, a humble hunter, plunges into the pit and saves the child.

Then Gismonda, proud of her blood, repents of her promise, and tries to avoid her vow, even when it develops that Almerio comes of noble blood. Secretly she is coming to love Almerio, and, when he offers to publicly release her from her vow if she will but come to his hut at night, she consents. Zaccaria and Gregoras follow her. Gismonda stabs Zaccaria while Gregoras escapes.

Next day Almerio releases the duchess from her vow, but she announces that she will wed him after all, thereby causing great rejoicing among the populace. Incidentally Gregoras is sent to prison.

It is a picturesque, romantic story, sustained by Mme. Cavalieri's playing of Gismonda. The film adaptation, in a way, does not bring out the human motives behind the story, but Cavalieri lends such singular statuesque beauty to the part, and is such an ideal Gismonda that this is forgotten. There are a number of glimpses of Cavalieri's Gismonda which have remarkable beauty. Courtenay Foote is excellent, if theatrical, as Almerio.

ADVERTISING IDEAS

To fight against the supposed popular apathy to costume plays, accentuate the beauty of Cavalieri as Gismonda. The present vehicle is far and away ahead of "The Eternal Temptress." There are, for instance, scenes with hundreds of supernumeraries. Play them up. The moment in the story where Gismonda goes to Almerio's hut is likely to cause a gasp or two. The story, consequently, has a certain sensational quality. You might place two or three men in armor in your lobby. A wagon with a caged lion would attract wide attention. Paramount has prepared handsome paper for the production, including two one-sheets, two three-sheets and a six-sheet.

Catch Phrases

"She Refused to Wed a Plebeian."
"Would You Risk Your Life if Risking It Meant Marriage to a Princess?"
"Would You Enter a Lion's Den to Save a Life?" "She Imprisoned Him—and Yet She Loved Him." "Is Life or Love Greater?"

The Picture Facts given under this head represent the judgment of our special staff

Harry A. Gibbs Fritz Tidden
Frederick James Smith Helen D. Reid

supplemented by that of
The National Board of Review

Any picture rejected by that board is not listed

"The Red Haired Cupid"

THE PICTURE

Five-Part Comedy by Henry Wallace Phillips. Released by Triangle. Features Roy Stewart, supported by Charles Dorian, Peggy Pearce and Ray Griffith. Directed by Cliff Smith.

Values

Entertainment Very Good
Story Good
Acting Very Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

Roy Stewart as "Red Saunders," the hero of a magazine story of Western life. Beautiful scenery, making an effective background for a popular type of film story.

Story and Production

The hero of this "Red Saunders" story doesn't have a romance of his own to worry about, so he takes over the love affairs of his best pal and plays cupid so successfully that he has the happy couple married before the final reel. This surely is a departure from the usual film story, for it is seldom, indeed, that the hero fails to embrace the girl as the final scene fades out, otherwise, the picture contains the usual western atmosphere—the high hills, the daring horsemen, the man from the East—and all the other things that make a western picture popular.

Red Saunders is the foreman of a cattle ranch and enjoys life thoroughly until an Eastern manager is sent West to investigate. A pretty niece accompanies the new man, and she, too, adds to "Red's" troubles, for she and his best pal fall in love. Uncle objects, so it remains for "Red" to arrange for the marriage ceremony. He kidnaps a minister, loses uncle, and "gives" the bride away.

Roy Stewart played "Red" in his usual buoyant manner.

ADVERTISING IDEAS

Roy Stewart is becoming well known as a delineator of western characters, so portraits of him should be displayed as liberally as possible. Say that he is appearing in a film version of the well-known magazine series of "Red Saunders" stories. Place placards underneath Stewart's picture which read: "How Clever Are You at Match-Making? Roy Stewart Plays a Red Headed Match-Maker in 'The Red-Haired Cupid.'" Use the Triangle press sheets for newspaper stories and letters. Also use their one, three and six-sheets. Make use of production cuts and stills for lobby display.

Catch Phrases

"Some Cupids Have Red Hair and Ride Horses; Roy Stewart is the Red Haired Cupid of a Western Story." "Are You a Clever Match-Maker? See Roy Stewart as 'The Red-Haired Cupid.' He Did Not Fall in Love Himself, But He Helped His Pal to Marry the Girl He Loved."

"Cecilia of the Pink Roses"

THE PICTURE

Six-Part Drama from the Novel by Katherine Haviland Taylor. Scenario by S. M. Weller. Produced by the Marion Davies Film Company, Inc. Starring Marion Davies. Supported by Edward O'Connor, Willette Kershaw, George Le Guere, Harry Benham, Daniel J. Sullivan, John Charles and Eva Campbell. Directed by Julius Steger.

Values

Entertainment Good
Story Fair
Acting Very Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

The second appearance of the star, a famous New York footlight beauty, on the screen. The wholesome nature of the story. The excellent playing of George Le Guere.

Story and Production

Marion Davies has the role of an Irish bricklayer's daughter, Cecilia Madden. The Maddens, father, mother, son and daughter, live in humble circumstances, Mrs. Madden suffering from an incurable disease. Jerry Madden, the father, has patented a new kind of brick, but before he can dispose of his discovery his wife dies. Then the old bricklayer's dreams come true, and he comes into a fortune.

Cecilia goes to a smart seminary, where she meets a young lawyer, Harry Twombly. The son, Johnny, meanwhile grows to man's estate and becomes a full-fledged scapegrace. Johnny gets into the clutches of a tango vampire, Dolly Vernon, and is about to be "trimmed" when his sister, Cecilia, aided by her lover, now a district attorney, come to his rescue. So Johnny reforms, and at last Jerry Madden is happy, with his little family together again.

Mr. Le Guere, as the scapegrace brother, overtops the acting of the cast, and makes that character stand out vividly. In fact, he almost wins the audience's sympathies from the other characters. Willette Kershaw is sadly miscast as the bricklayer's sick wife, Edward O'Connor looks the father and acts the part sincerely, and Harry Benham is the lawyer lover. The story itself is thin, dragging considerably.

ADVERTISING IDEAS

Miss Davies and "Cecilia of the Pink Roses" have been given a tremendous newspaper campaign in the Hearst publications. This will be a strong aid to exhibitors within the zone of these papers. In New York S. L. Rothapel and Marcus Loew are playing the production unquestionably on the strength of this campaign. Play up Miss Davies' fame as a stage beauty and the wholesome nature of the production. Lobby displays may

be built around the pink rose idea. Miss Davies' portraits should be liberally used, being remarkably attractive.

Catch Phrases

"How Did Cecilia Save Her Brother From a Beautiful Tango Vampire?"
"What Did Sudden Wealth Mean to Little Cecilia, Daughter of a Bricklayer?"
"From the Slums to a Smart Seminary."
"What is the Badger Game? See 'Cecilia of the Pink Roses' at the Theater."

"A Game with Fate"

THE PICTURE

Five-Part Drama by Tom Terriss. Produced by Vitaphone. Starring Harry Morey. Supported by Betty Blythe, Denton Vane, Percy Standing, Robert Gaillard. Directed by Paul Scardon.

Values

Entertainment Good
Story Good
Acting Very Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

Harry Morey in a sympathetic role. Betty Blythe, who scored as the French widow in "Over the Top," in the principal feminine role. A mystery story with a trick finish. Sustained interest.

Story and Production

Henry Dawson, a wealthy clubman, disappears after last being seen talking to Robert Harwell at a garden party given by Elaine Huntington. Murder is suspected, and circumstantial evidence points to Harwell as the guilty man. He is arrested, tried and found guilty, being sentenced to the chair. Up to this point Harwell has expressed no worry over his fate. But the news of the death of one "Herbert Wesley," when a liner is torpedoed, startles him into action. He summons his friend, Richard Shields, to his cell. Then, for the first time it is disclosed that the whole thing is being done on a wager, Harwell having bet that he can get himself convicted of a murder that has never been committed. The real Dawson was the "Herbert Wesley" of the ocean tragedy. Harwell asks Shields to turn over the documents explaining the bet to the police.

But Shields is fascinated by Elaine Huntington, who loves Harwell, and, after showing her the papers, he puts a price upon them. She indignantly refuses, and he burns the papers. Shortly after he is injured in an automobile accident, and dies without telling the truth of the bet. Things look bad for Harwell when Dawson, who hasn't lost his life on the torpedoed liner after all, turns up in the nick of time. So Harwell wins his bet. The story, while farfetched, has dramatic interest.

ADVERTISING IDEAS

"A Game with Fate" is a trick mystery story capable of holding your audience's interest to the final scene. Go strong on the mystery element, and on the appearance of Harry Morey, who gives a vigorous performance of a man caught in the meshes of circumstantial evidence. Interest your local police department in the question of an innocent man convicted on circumstantial evidence only. You may be able to start an interesting discussion in your local newspapers along this line. Get out cards bearing a crimson thumbprint, and the words: "The mystery of

the crimson thumbprint solved at the Theater on ————

Catch Phrases

"Can a Man Be Convicted on Circumstantial Evidence of a Murder He Never Committed?" "Convicted by the Hand of a Dead Man." "What Would You Do if the One Man Who Could Save You from the Death Chair Was Killed by a U-Boat?"

"The Ranger"

THE PICTURE

Five-Part Drama by W. H. Clifford. Produced by W. H. Clifford Productions. Released on State Rights Basis. For information see Ernest Chipman. Features "Shorty" Hamilton. Supported by Matie Connelly, Charles Arling, Bill Calvin and others. Directed by Bob Gray.

Values

Entertainment Good
Story Very Good
Acting Very Good
Photography Good
Technical Handling Very Good
Settings Good
Moral Effect Wholesome

Points of Interest

A timely Western feature with extremely good story, well told and superlatively staged. Excellent acting of "Shorty" Hamilton and Charles Arling. Matie Connelly's attractiveness and good acting. Bill Calvin's splendid interpretation of the German propagandist. Good photography and beautiful exterior scenes. Interior settings also good.

The Story and Production

Jim Slater, a Texas Ranger, is informed that German propaganda is being distributed throughout the State of New Mexico. He starts in search of the distributing point of this propaganda, and through careful observation discovers a girl, Belle Werner, carrying some of the paper. He gets the information required which leads him to Silver City, Ariz. Here he obtains a position as reporter on the Silver City "News," of which Carl Werner is the editor. Belle Werner recognizes him as the Government agent who had obtained information from her, warns her father, who has detailed Jim to interview "Red" Haggerty, the bad man of Silver City, not to send him, as Haggerty would kill him, and that would only be adding murder to treason. Jim interviews Haggerty, and through some unknown miracle returns safe. A telegram arrives for Jim, and Werner, curious as to its contents, opens it. He finds it to be orders for his arrest, and congratulations to Jim on his success.

Rather than give himself up to a Government agent Werner kills himself. To protect Belle's honor, Jim informs the sheriff that "Red" Haggerty had killed Werner on account of some grudge. Haggerty learns that he is being hunted for the killing of Werner and several others. He leaves town after a daring fight, and, upon learning that there is a \$500 reward on his head, gives himself up.

Here is a picture up to the standard in every way, and far above the standard when the story is taken into consideration, a picture produced with the story as the first consideration.

ADVERTISING IDEAS

For lobby display use anything that pertains to the West or ranch life. If you could get some one to ride around town in cowboy attire carrying a banner with the name of the picture on it, that is a splendid bally-hoo. You can safely advertise these as being the best Western pictures production, and that the leading man is a real honest-to-goodness cowboy.

Catch Phrases

"Kaiser's Agent Found in Silver City." "Texas Ranger Catches German Spy and Arrests His Own Father." "Death Uncovers the Truth." "Double Killing in Silver City." "Carl Werner Found Dead at His Desk—'Red' Haggerty Blamed." "A Woman Turned His Heart to Stone."

"Stolen Orders"

THE PICTURE

Eight-Reel Melodrama Adapted from the Play by Cecil Raleigh and Henry Hamilton. Produced by William A. Brady at the Park Theater, June 2. Features Montagu Love, Kitty Gordon, Carlyle Blackwell and June Elvidge. Supported by Madge Evans, Frank Leigh, George MacQuarrie, Alec Shannon, Dore Davidson, Walter Greene, Herbert Barrington, Edna Whistler. Directed by Harley Knowles and George Kelson.

Values

Entertainment Good
Story Very Good
Acting Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

An absorbing melodrama, which does not let the attention lag for a single moment during its many reels. The acting of the entire cast, in which the four principal performers, Montagu Love, Kitty Gordon, Carlyle Blackwell and June Elvidge, stand out, while special mention should be made of Mr. Love's work, which intensifies the strong points in the story. The excellent direction.

Story and Production

William A. Brady has opened at the Park Theater an indefinite engagement of the screen adaptation of the well known Drury Lane melodrama, which played at the Manhattan Opera House. The play was written before the war and used as its theme the machinations of German spies in England. It now appears to have been a prophesy. Mr. Brady has had the locale transferred to the United States, and the picture version shows the nefarious workings of the German operatives against our Government, obstructing naval plans and spreading propaganda.

"Stolen Orders" moves swiftly, with the thrills and exciting incidents well placed throughout so that they increase the tension with which the audience observes the progress of the story. The main plot concerns the theft of a packet of sealed orders directed to an American fleet of battleships at a very ticklish time by a band of German spies through the aid of the foolish wife of the fleet's admiral. They of course are recovered in the end with the seal unbroken, but not without great danger to and daring deeds of the people who accomplish it.

There is an interesting counter plot running parallel with the more important plot which has to do with the running down of an old enemy, an American who had joined the German secret service, by a crook who served a jail term for the crimes of another.

ADVERTISING IDEAS

The lobby display on "Stolen Orders" should impress the passer-by with the prominent names in the cast, the origin of the story and the fact that the picture deals with the machinations of German secret service agents in this country. A large program containing all this information, painted on canvas and hung in a prominent place, would be effective. Also enlarged personal photographs of the principal actors should be used.

Prominent mention should be made of the fact that the picture is running at the Park Theater, New York. A magnified official looking envelope with red seals and containing the title of the picture may be used for the theater billing. Stills from the picture ought to have a generous display. The local newspapers will co-operate, no doubt, with exhibitors, and the greater majority of the stories should hinge on the angle of the German spies. Personal items concerning the principals ought to find their way into print easily, and the women's pages will be glad to get photographs of Kitty Gordon's gowns and fashion stories about her wardrobe.

"Find the Woman"

THE PICTURE

Five-Part Drama by O. Henry. Released by Vitagraph. Features Alice Joyce, supported by Walter McGrail, Jessie Stevens, Jean Paige and Arthur Donaldson. Directed by Tom Terriss.

Values

Entertainment Good
Story Good
Acting Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

The picturization of O. Henry's short story, "Cherchez la Femme." The atmosphere found in the original work transferred to the screen with fidelity, with the interesting old streets, cafes, and houses of New Orleans making a picturesque background. Alice Joyce's sincere and effective acting in the role of a beautiful opera star.

Story and Production

"Find the Woman" has much of the charm, the atmosphere and skillful characterization that was found in "Cherchez la Femme"—one of O. Henry's most popular short stories. To the line part of Madeline Renard Alice Joyce brought all her skill and artistry. She looked unusually lovely and made a striking picture in the old gardens and crooked streets of the southern city. She was given excellent support, and Tom Terriss, in directing the picture, deserves commendations for having preserved the tone of the O. Henry tale.

While the story did not move rapidly in the opening reel, it progressed evenly once the different characters were introduced in their relationship to one another. Madeline Renard of the story is a talented singer who has won the admiration of New Orleans society and the love of Maurice Dumars, a local critic. She is about to make her debut as Marguerite in "Faust" and goes to Morin, a pious old gentleman and a gold worker of exquisite skill, to make her a set of paste jewels to be worn for this role. This the old man does for her sake, but he is taken suddenly ill and dies immediately after. As he was the custodian of the fortune of Madeline's maid, and the money cannot be found in his rooms, the town soon believes that the jewels bestowed upon Madeline were bought by the money Morin was guarding.

Madeline is unconscious of this suspicion and cannot understand the coolness of her friends and sweetheart. But one day the little maid's fortune is found and for the first time Madeline learns the truth. She is deeply hurt at Dumars' lack of faith in her, but forgives him and once again she is the adored one of Dumars and New Orleans.

ADVERTISING IDEAS

In all advertising be sure to say that "Find the Woman" is a screen version of O. Henry's "Cherchez la Femme." Display photographs of Alice Joyce extensively, as she is very popular. This is not the first O. Henry picture that Vitagraph has presented, and in general they are certain to meet with success. Seek the co-operation of local book stores. Have them display the works of O. Henry in their window with a sign which states that "Alice Joyce Will Be Seen in a Screen Version of an O. Henry Story, 'Cherchez la Femme,' at the ——— Theater on ———." The combination of O. Henry and Alice Joyce should prove a sufficient drawing card without resorting to "stunt" advertising. Make use of the Vitagraph paper prepared for the film.

Catch Phrases

"Find the Woman and You Will Usually Find the Reason for a Man's Misery." "The Woman Wrongly Accused in 'Find the Woman' Was Guiltless. See If She Misjudged Her Accusers When She Was Finally Vindicated." "If You See 'Find the Woman' You Will See a Charming Romance of Old New Orleans."

"Lend Me Your Name"

THE PICTURE

Five-Part Comedy. Produced by Metro Pictures Corporation. Features Harold Lockwood. Supported by Pauline Curley, Bessie Eyton and Bert Starkey.

Values

Entertainment Good
Story Fair
Acting Good
Photography Very Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

The dual role played by Harold Lockwood, always pleasing to the audience; the excellent handling of the parts by Lockwood; much good clean comedy; other characters all good; wholesome effect; all these go to make an entertaining picture.

Story and Production

Harold Lockwood plays a dyspeptic Earl who despairs of an appetite but always has a meal ready in case one should come upon him. His roving twin brother breaks into the house and finds the meal, goes to work on it, is surprised by the Earl. They agree to change places, and from here Harold Lockwood begins a double part. The dyspeptic one agrees to roam in search of adventure, and the other one stays at home with a pipe and plenty to eat. The real Earl meets with a fair shepherdess whose ankle goes wrong, carries her home and falls in love.

The bogus Earl forgets that he is supposed to have a wife in the shape of Lady Maud, and when she comes home with the family physician, things begin to happen in the domestic circle. The bogus one resorts to having wheels in his head to account for his being somewhat strange to his surroundings; he does it quite delightfully, while his brother is off entertaining the shepherdess. Lady Maud rounds up the offenders, the Earls are unshuffled, and in the last scene the leading man finds himself with a wife and a sweetheart, all of which seems perfectly natural. The play is very well done, all the character work shows good direction, Lockwood is excellent in the dual role. Miss Pauline Curley makes a charming shepherdess.

ADVERTISING IDEAS

Have two dummy Earls dressed alike, with the sign "Which is Which?" or "Choose the Real Earl." A double role is always good for some pulling ads. The clean comedy in this picture should be featured in the local papers.

Catch Phrases

"Two Earls for a Girl." "Love of a Girl Makes a Man of an Earl." "An Earl in Search of an Appetite." "Tis Love That Makes the Earls go Round."

MUSICAL PRESENTATION

Open with quiet waltz.
Title: Isn't it a small world, mysterious.
T. Gawd, how he eats! soft waltz.
Policemen at gate, hurry; catch pistol shots.
Hurry for chase, or agitato.
Butler enters, soft waltz.
Lady Maud enters room, a stately minuet.
T. His only safety, intermezzo.
T. Adjoining the Towers, light fantastic.
T. Ah, would I a man might see, love theme.
T. Well, you will care, agitato.
T. Dinner en famille, slow stately.
T. Morning, a waltz.
Earl carries tray, agitato.
T. While the real Earl, a light romance.
T. The best thing the lost brother did, Spring dance.
Girl falls, love theme.
They fall into water, agitato.
T. They hunt for the husband, neutral.
T. The old story, love theme.
Lady Maud enters, agitato.
T. Lady Gilgileigh went over the situation, neutral.
T. Midnight, mysterious.
T. Now then, Audience, love theme.



The Yuletide season in "A Doll's House" (Artcraft) finds Nora (Elsie Ferguson) happy in the love of her husband



Youth and age in "Man Who Woke Up" (Triangle)—Pauline Starke and W. F. Mong



Olive Tell in "To Hell With the Kaiser" (Screen Classics) has a bad dream about the Hun



Doubt and perturbation as expressed by Constance Talmadge and Tom Moore in "The Lesson" (Select)

ful Dave Tutt is elected to handle the other gun. The affair comes off successfully. Jim is apparently laid low, while Tutt is brought before Enright, preparatory to a hanging. Jennie is informed of what has happened. As was expected, she goes running to the scene of the crime. But when she arrives there it is Dave Tutt's neck that she clings to, and when they try to persuade her that she has made a mistake she vows that Dave is the one she loves.

ADVERTISING IDEAS

Any scheme which would make the name of Alfred Henry Lewis conspicuously displayed, in connection with the addition that one of the Wolfville Series is to be displayed, would catch the eyes of the passing throng.

"The Purple Dress"

THE PICTURE

Comedy-Drama in Two Acts by O. Henry. Directed by Broadway Star Feature Program. Features Agnes Ayres, Ewart Overton and Bernard Siegel.

Values

Entertainment Good
Story Very Good
Acting Very Good
Photography Good
Technical Handling Good
Settings Fair
Moral Effect Wholesome

Points of Interest

The anguish of Maida (Agnes Ayres), due to the fact that she will be unable to attend the dinner and dance of Bachman (Mr. Wangman), the boss of the Beehive Store, is a true to life bit of acting, and her happiness when she has obtained the gown in time to meet Ramsay (Ewart Overton) the handsome clerk of the Beehive and a prospective partner, and wins him, makes a complete picture of the realization of hope.

Story and Production

Maida and Grace (Adele De Garde), of the Beehive Store, chums and rivals for the notice of Mr. Ramsay, head clerk and a fresh air fiend. Old Bachman, the proprietor, always gives a Thanksgiving dinner to his employees, and for this occasion Maida has, by much saving, managed to buy the material for a purple dress and pay all but \$4 on the making of it. She tells old Schlegel, the tailor, that she will pay the \$4 and claim the dress the night before Thanksgiving. But that night Grace is turned out of her room for being \$4 behind on her rent.

She has put her last cent into the final payment on her new red dress for the morning, and can neither get into her room nor go elsewhere. There seems to be no alternative but for Maida to give up her \$4, which she does. The sacrifice is bitter. When the dinner is over Maida rouses herself and goes out to tell Schlegel she cannot pay the other \$4 yet. But

he tells her to take the dress and pay when she can, and Maida, determined to snatch some measure of triumph from the day, sallies forth in the purple dress, discarding the warm but concealing overcoat. Turning a corner she runs into Mr. Ramsay, who admires the purple dress, and still more does he admire her healthful braving of the storm. He asks if he may walk with her, and Maida becomes supremely happy.

ADVERTISING IDEAS

The name of O. Henry over a picture of the entrance of a busy department store in the cheaper section of the city, will stop any one who sees it, and bring quick results to the manager who thus advertises "The Purple Dress." An O. Henry film, like an O. Henry story, is a ready seller.

"The Man Hunt"

THE PICTURE

Five-Part Comedy-Drama Released by World Features Ethel Clayton, Supported by Rockliffe Fellows, Al Hart, Jack Drummer, John Dungan, Henry Warwick, John Adrizonia, Herbert Barrington. Directed by Travers Vale.

Values

Entertainment Good
Story Good
Acting Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

The performance of Ethel Clayton as Betty Hammond and Rockliffe Fellows. Realistic interior settings and excellent snow scenes. Good photography and direction.

Story and Production

Betty Hammond is one of the richest girls in the world. Her father had been a prospector and had struck a rich vein. Betty is hunting for a "man" to share her riches with her. Although three titled gentlemen are running a race to get her

first, she finds them too insipid. She remembers her first love, James Ogden, her sweetheart in days when she was living with her father in the little mining town, and she decides to look him up. She finds he is the boss at her father's lumber camp and that he is in need of a stenographer. In order to find out what kind of a man Jim is she masquerades as the stenographer. After a few days she discloses her identity and asks Jim to marry her. She says she does not love him, but that she needs a man to take care of her money and numerous interests for her. Jim refuses to marry her if she doesn't love him. Betty cooks up a plan with "Bigfoot" Ben to kidnap Jim and bring him to a cabin in the woods to which also a parson is brought to tie the knot. After much persuasion and many arguments Betty decides she really loves Jim and they are married.

There are many amusing situations throughout the production. In parts though, it goes too far past the comedy point for such a production and is little short of slap-stick, especially the scene where the three titled gentlemen are thrown out of the cabin. Also the part of the pussy-foot parson is carried to the breaking point. These are only small points that should be changed, otherwise the picture is very good.

ADVERTISING IDEAS

In advertising this picture it would be a novel idea to place an ad in the Help Wanted section of your local newspaper. Have it read something like this: Young lady looking for man, money no object, call between 3 and 9 p. m. at ——— Theater. In your lobby display you could use a picture of Miss Clayton and under it have a sign reading: I am looking for a man. Have you applied? For information apply at box-office.

Catch Phrases

"Rich Girl Kidnaps Boss of Lumber Camp." "James Ogden Kidnapped by Former Sweetheart." "Kidnaps Sweetheart Into Matrimony." "Boss of Lumber Camp Kidnapped—Matrimony Object."

"Ethel Clayton Supported by All-Star Cast in 'The Man Hunt.'"

"Smashing Through"

THE PICTURE

Five-Part Drama by Walter Woods. Released by Universal. Features Herbert Rawlinson. Supported by Neal Hart, Sam DeGrasse, Sally Starr and others. Directed by Elmer Clifton.

Values

Entertainment Good
Acting Very Good
Photography Good
Technical Handling Good
Settings Very Good
Moral Effect Wholesome

Points of Interest

Herbert Rawlinson in a part in which he takes many risks to get realistic effects. Wonderful exterior scenes showing great expanse of the desert with the mountains in the background. Good acting and photography.

Story and Production

Jack Mason has a claim which is known to be worth lots of money. He receives a letter from Earl Foster, a crooked broker, that he would like to buy the claim for one of his clients. Mason goes to the city and while there Foster sends instructions to Dave Marco to jump Mason's claim. Mason meets Holly Brandon at Foster's office and just by luck finds out that Foster has sent instructions to jump his claim. Foster has sold Mrs. Brandon, Holly's mother, a worthless mine in Keno County, and Mason, whose claim is in that county, informs Holly of the fact. Mrs. Brandon goes to Foster and tells him of the fraud and he produces a letter which is signed by her son stating that the mine is a find. Mrs. Brandon decides to go and look things over and upon arriving at Keno County her son admits that it is all a fraud. In order to protect her brother, Holly offers to marry Foster although she really loves Mason.

An outlaw who has been terrorizing the country about Keno County breaks into the parson's house and by camouflaging takes the part of the parson and marries Foster and Holly. They leave for New York and in the meantime Mason learns that they have been illegally married. He sends a wire which reaches Foster on the train, to the effect that they had been illegally married, but Foster ignores it. Finally Foster is brought to terms and Holly and Mason are happily united.

ADVERTISING IDEAS

Use stills of the picture wherever possible. Hinge all your publicity on the name of Herbert Rawlinson, the star of the picture and of "Come Through."

Catch Phrases

"He Had Two Claims to Stake and Succeeded in 'Smashing Through.'" "Herbert Rawlinson, Hero of 'Come Through' Star in 'Smashing Through' at the ——— Theater." "Crooked Broker Brought to Terms."

DIRECTORY OF RELEASES

COMEDIES

CHRISTIE COMEDIES

6101 Sunset Blvd., Los Angeles
One reel—every Mon. Features Betty
Compton, Billy Mason, Margaret Gibson.
Directed by Al. E. Christie.
Apr. 15. Red Crossed.....1000 ft.
Apr. 22. Here Comes the Groom.....1000 ft.
Apr. 29. Somebody's Baby.....1000 ft.
May 6. Regular Patsy.....1000 ft.
May 13. Love and Gold Bricks.....1000 ft.
May 20. Their Breezy Affairs.....1000 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.
(Arbuckle Comedies)
Mar. —. The Bell Boy.....2000 ft.
— Moonshine.....2000 ft.
(Mack Sennett Comedies)
Apr. 22. Saucy Madeline.....2000 ft.
May 6. His Smothered Love.....2000 ft.
May 20. Battle Royal.....2000 ft.
June 3. Love Loops the Loop.....2000 ft.
June 17. Two Tough Tender Feet.....2000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.
Two reels or more—eight pictures a
year. Featuring Charles Chaplin.
Apr. 1. A Dog's Life.....3000 ft.

FOX FILM

130 W. 48th St.
(Sunshine Comedies)
Two reels—every other Sun. Directed
by Henry Lehrman.
Mar. 7. A Self-Made Lady.....2000 ft.
Apr. 7. A Waiter's Wasted Life.....2000 ft.
May 5. A Neighbor's Keyhole.....2000 ft.
June 2. Wild Women and Tame
Lions.....2000 ft.

(Mutt and Jeff Comedies)

One reel every Mon. Animated car-
toons by Bud Fischer.
Apr. 14. The Leak.....500 ft.
Apr. 21. On Ice.....500 ft.
Apr. 28. Helping McAdoo.....500 ft.
May 5. A Fishless Cartoon.....500 ft.
May 12. Occultism.....500 ft.
May 19. Superintendents.....500 ft.
May 26. Tonsorial Artists.....500 ft.
June 2. The Sale of a Pig.....500 ft.
June 9. Hospital Orderlies.....500 ft.

GENERAL FILM

23 W. 44th St., N. Y.
(Clover Comedies)
The Wooing of Coffee Cake Kate.....1000 ft.
He Couldn't Fool His Wife.....1000 ft.
By Heck, I'll Save Her.....1000 ft.
The Paper Hanger's Revenge.....1000 ft.
From Caterpillar to Butterfly.....1000 ft.
A Widow's Camouflage.....1000 ft.
Love's Lucky Day.....1000 ft.
Oh, the Women!.....1000 ft.

(Diamond Comedies)

Way Up in Society.....1000 ft.
His Fatal Fate.....1000 ft.

(Ebony Comedies)

The Porters.....1000 ft.
A Milk Fed Hero.....1000 ft.
Busted Romance.....1000 ft.
Spooks.....1000 ft.
The Bully.....1000 ft.
Mercy, the Mummy Mumbled.....2000 ft.
The Reckless Rover.....2000 ft.

(Essanay-Chaplin Comedies)

Work.....2000 ft.
A Woman.....2000 ft.
The Tramp.....2000 ft.
His New Job.....2000 ft.
A Night Out.....2000 ft.

(Snakeville Comedies)

When Slippery Met the Champion.....1000 ft.
Snakeville's New Waitress.....1000 ft.
Slippery Slim's Dilemma.....1000 ft.
Slippery Slim's Inheritance.....1000 ft.
Sophie's Legacy.....1000 ft.
Sophie Gets Stung.....1000 ft.
Slippery Slim Diplomat.....1000 ft.
Slippery Slim and the Claim Agent.....1000 ft.
Slippery Slim's Stratagem.....1000 ft.
A Hot Time in Snakeville.....1000 ft.
Snakeville's New Sheriff.....1000 ft.
A Snakeville Epidemic.....1000 ft.
Sophie's Birthday Party.....1000 ft.

GREATER VITAGRAPH

(Big V Comedies)
One reel—every Mon. Featuring Mont-
gomery and Rock. Directed by Larry
Seaman.
Apr. 22. Whistles and Windows.....1000 ft.
Apr. 29. Flirts and Fakers.....1000 ft.
May 6. Laws and Outlaws.....1000 ft.
May 13. Spies and Spills.....1000 ft.
May 20. Love and Lallies.....1000 ft.
May 27. Romans and Rascals.....1000 ft.
June 3. Sneakers and Snoozers.....1000 ft.
June 10. Skids and Scalawags.....1000 ft.

(Drew Comedies)

Apr. 22. Beautiful Thoughts.....1000 ft.
Apr. 29. All for the Love of a Girl.....1000 ft.
May 6. The Story of the Glove.....1000 ft.
May 13. Fox Trot Finesse.....1000 ft.
May 20. The Mysterious Mrs. Davey.....1000 ft.

May 27. Rooney's Sad Case.....1000 ft.
June 3. Romantic Reggie.....1000 ft.
June 10. A Case of Eugenics.....1000 ft.

GOLDWYN

16 E. 42nd St., N. Y.
(Capitol Comedies)
Two reels—every other Monday—fea-
tures "Smiling Bill" Parsons.
May 6. Bill's Baby.....2000 ft.
May 13. Bill's Predicament.....2000 ft.
May 20. Bill's Birds of Feather.....2000 ft.
June 3. Matching Billy.....2000 ft.

KING BEE COMEDIES

Longacre Building, N. Y.
(Billy West Comedies)
Two reels—1st and 15th of every month.
Featuring Billy West. Directed by Charles
Parrot.
May 15. The Handy Man.....2000 ft.
June 1. Bright and Early.....2000 ft.
June 15. Straight and Narrow.....2000 ft.

MUTUAL FILM

220 S. State St., Chicago
(Strand Comedies)
One reel—every Tuesday. Features
Billie Rhodes.
Apr. 30. Spotted.....1000 ft.
May 7. Over the Garden Wall.....1000 ft.
May 14. Her Terrible Time.....1000 ft.
May 21. My Lady Nicotine.....1000 ft.
May 28. Her Rustic Hero.....1000 ft.
June 4. What the Wind Did.....1000 ft.
June 11. By Fowl Means.....1000 ft.

PATHE EXCHANGE

25 W. 44th St., N. Y.
(Rolin Comedies)
One reel—every Sun. Feature Harold
Lloyd. Directed by Hal Roach.
Apr. 28. Hey There.....1000 ft.
May 5. Kicked Out.....1000 ft.
May 12. The Non-Stop Kid.....1000 ft.
May 19. Two-Gun Gussie.....1000 ft.
May 26. Fireman Save My Child.....1000 ft.
June 2. The City Slicker.....1000 ft.
June 9. Sic 'Em, Towser.....1000 ft.

(Toto Comedies)

Two reels—one a month. Feature Toto
the Hippodrome Clown.
Mar. 17. Fare Please.....2000 ft.
Apr. 18. His Busy Day.....2000 ft.
May 26. The Junkman.....2000 ft.

PERFECTION PICTURES

64 E. Adams St., Chicago
(Montgomery Flagg's Comedies)
One reel—every other Sun.
Apr. 10. The Art Bug.....1000 ft.
Apr. 24. A Good Sport.....1000 ft.
May 8. The Starter.....1000 ft.

TRIANGLE

1457 Broadway, N. Y.
(Keystone Comedies)
Two reels—every Sun.
Apr. 28. Mr. Miller's Economics.....2000 ft.
May 5. I Love Charles Albert.....2000 ft.
May 12. Mr. Miller Muddles Through.....2000 ft.
May 19. Newspaper Clippings.....2000 ft.
May 26. Are Wives Unreasonable?.....2000 ft.
June 2. The Poor Fish.....2000 ft.
June 9. Flapjacks.....2000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.
(Century Comedies)
Two reels—rel. irreg. Feature Alice
Howell.
May 29. Her Unmarried Life.....2000 ft.

(L-Ko Comedies)

Two reels—every Wed. Feature Mack
Swain, Gale Henry, Hughie Mack, Dave
Morris.
Apr. 17. Adventurous Ambrose (Mack
Swain).....2000 ft.
Apr. 24. A Rural Riot (Hughie Mack
and Dave Morris).....2000 ft.
May 1. Fathers, Sons and Chorus Girls
Dave Morris.....2000 ft.
May 8. Her Movie Madness (Gale Henry
and Hughie Mack).....2000 ft.
May 15. Pretty Babies (Dave Morris)
.....2000 ft.
May 22. Who's Zon (Kathleen O'Con-
nor and Rube Miller).....2000 ft.
June 5. Merry Mermaids (Rube Mil-
ler, Dave Morris).....2000 ft.
June 12. A Blind Pig (Eva Novak, Ed-
die Barry).....2000 ft.

(Nestor Comedies)

One reel—every Mon.
Apr. 22. The Stolen Keyhole (Harry
Mann).....1000 ft.
Apr. 29. It's a Cruel World (Gale Henry
and William Franey).....1000 ft.
May 6. A Kitchen Hero (Eileen Sedg-
wick).....1000 ft.
May 13. New York—By Heck!.....1000 ft.
May 20. The Bath House Scandal (Car-
ter De Haven).....1000 ft.
May 27. Who's Your Wife? (Gale
Henry).....1000 ft.
June 3. Home James (Kathleen O'Con-
nor).....1000 ft.

June 10. Butter Again (Gale Henry,
Wm. Franey).....1000 ft.
June 17. Passing the Bomb (Eileen
Sedgwick).....1000 ft.

(Star Comedies)

One reel—every Sat. Feature Eddie
Lyons and Lee Moran.
Apr. 20. The Tail of a Cat.....1000 ft.
Apr. 27. The Guilty Egg.....1000 ft.
May 3. Mum's the Word.....1000 ft.
May 11. Whose Baby Are You?.....1000 ft.
May 18. The Dodger.....1000 ft.
May 25. The One-Horse Show.....1000 ft.
June 1. A Ripping Time.....1000 ft.
June 8. There Goes the Bride.....1000 ft.
June 15. Stepping Some.....1000 ft.
June 22. The Knockout.....1000 ft.

EDUCATIONALS

EDUCATIONAL FILM

739 7th Ave., N. Y.
(Scenics)
One reel—every Wed.
Apr. 10. White Water and Windy Willie
—Where the Clouds Come From.....1000 ft.
Apr. 17. Our Egypt of the Southwest.....1000 ft.
Apr. 24. The Cruise of the Quikernell.....1000 ft.
May 1. Tidbits of Travel.....1000 ft.
May 8. What the Ice Age Left.....1000 ft.
May 15. The Silent Wonderlands of the
West, No. 1.....1000 ft.
May 22. Following the Course of the
Cayuse.....1000 ft.
May 29. The Silent Wonderlands of the
West, No. 2.....1000 ft.

(Ditmar's "Living Book of Nature")

One reel—every other week.
Apr. 22. Wild Goats and Sheep.....500 ft.
May 6. Wild Babies.....500 ft.
May 20. The Friendly Bee.....500 ft.

(Cartoons)

One reel—every week.
Apr. 22. Vanity and Vengeance (Kat-
zenjammer Kids).....500 ft.
Apr. 29. Doing His Bit (Happy Hooli-
gan).....500 ft.
May 6. Der Two Twins (Katzenjammer
Kids).....500 ft.
May 13. His Last Will (Katzenjam-
mer Kids).....500 ft.
May 20. Der Black Mitt (Katzenjam-
mer Kids).....500 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.
(Bray Pictographs)
One reel—every Mon. Magazine on
the Screen and Cartoons.
Apr. 29. America's Sleeping Giants; Mi-
croscopic Revelations; Bray Cartoon,
1000 ft.

May 6. Americans Sleeping Giants; In-
genious Insects; Cartoon by Wallace
Carlson.....1000 ft.
May 13. Lumbering for Wartime; The
Art of Animal Training; Cartoon by
Earl Hurd.....1000 ft.
May 20. War Garden Hints; Amer can
Rifles and Riflemen; Cartoon—Bray
Studios.....1000 ft.
May 27. Scenic Gems of America;
Charting the Sky; Cartoon by Wal-
lace Carlson.....1000 ft.
June 3. War Garden Hints; Building
the Liberty Hospital; Cartoon—Bray
Studio.....1000 ft.
June 10. Character Analysis; The Sci-
ence of Weather Prediction; Cartoon
by Earl Hurd.....1000 ft.
June 17. Women in the World of Work;
Scenic Gems of America; Beauty to
Order; Cartoon by Wallace Carl-
son.....1000 ft.

(Burton Holmes Travelogues)

One reel—every Mon. Travels Around
the World.
Apr. 29. Our Filipino Fighting Force.....1000 ft.
May 6. The Philippine National Guards.....1000 ft.
May 13. The Klondike Today.....1000 ft.
May 20. Oblin: The Switzerland of Brit-
ish Columbia.....1000 ft.
May 27. On the Beach at Waikiki.....1000 ft.
June 3. The Melting Pot of the Pa-
cific.....1000 ft.
June 10. To-day in Samoa.....1000 ft.
June 17. Yesterday in Samoa.....1000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.
A Trip Through China (4 parts).....7600 ft.

GENERAL FILM

25 W. 44th St., N. Y.
(Essanay Scenics)
One reel—every week. Scenics of
North America.
Banff National Park.....1000 ft.
The Great National Industries of
Canada.....1000 ft.
Water Powers of Western Canada.....1000 ft.
Grand Canyon of Arizona.....1000 ft.

(Progressive)

On a Fox Farm (Educ.).....1000 ft.

PATHE EXCHANGE

23 W. 48th St., N. Y.
(Scenic and Educational)
One reel—every week. Science, Art
and Educational.
Apr. 28. Picturesque Wales—Llangollen
(Trav.) and Picture Spots in Eng-
land (Trav.), Split reel colored.....1000 ft.
May 5. Our Fighting Ally—The Tank
(Educ.).....1000 ft.
May 12. Britain's Bulwarks No. 1;
Women Munitioners of England
(Educ.).....1000 ft.
May 19. Strange Animals from Many
Climes (Educ.).....1000 ft.
May 26. Britain's Bulwarks, No. 2;
Messines and Its Irish Captors
(Educ.).....1000 ft.
May 31. Britain's Bulwarks, No. 3;
Hardships of the British Army on its
way to Bagdad (Educ.).....1000 ft.
June 7. In Southernmost Russia
(Sc.).....1000 ft.
June 14. Britain's Bulwarks, No. 4;
How England Treats Her Pris-
oners (Educ.).....1000 ft.
June 21. Britain's Bulwarks, No. 5;
With the Drifter and Mine Sweeper
in the Danger Zone.....1000 ft.
June 28. Yosemite in Winter (Sc.).....1000 ft.

FEATURES

BLUEBIRD PHOTOPLAYS

1600 Broadway, N. Y.
Five-reel drama—every Mon. Fea-
tures Monroe Salisbury, Ruth Clifford,
Carmel Myers, Mae Murray, Frank-
lyn Farnum, Ella Hall, Herbert Raw-
linson, Louise Lovely.
Apr. 29. A Mother's Secret (Ella Hall)
.....5000 ft.
May 13. The Guilt of Silence (Monroe
Salisbury, Ruth Clifford).....5000 ft.
May 26. Danger Within (Zoe Rae).....5000 ft.
May 31. \$5000 Reward (Franklyn Far-
num).....5000 ft.
June 3. A Broadway Scandal (Carmel
Myers).....5000 ft.
June 10. Midnight Madness (Rupert Jul-
ian, Ruth Clifford).....5000 ft.
June 17. Woman Against Woman
(Ella Hall, Priscilla Dean).....5000 ft.
June 24. The Spawn (Grace Cunard)
.....5000 ft.

CREST PICTURES

(State Rights)
Times Building, N. Y.
Five or more reels—rel. irreg. Features
Lillian Walker.
Lust of the Ages.....6000 ft.
The Grain of Dust.....6000 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.
Five reels or more—2 or more a
week. Featuring Mary Pickford,
Douglas Fairbanks, Elsie Ferguson,
William S. Hart, Geraldine Farrar,
Pauline Frederick, Jack Pickford,
Louise Huff, Julian Eltinge, Billie
Burke, Vivian Martin, Marguerite
Clark, Charles Ray, Ann Pennington,
Dorothy Dalton, Enid Bennett, Wal-
lace Reid, George Beban, Kathleen
Williams, Sessue Hayakawa.

(Paramount)

Apr. 29. Let's Get a Divorce (Billie
Burke).....4700 ft.
Apr. 29. Tyrant Fear (Dorothy Dal-
ton).....4048 ft.
May 6. The Biggest Show on Earth
(Enid Bennett).....4409 ft.
May 6. Resurrection (Pauline Freder-
ick).....4382 ft.
May 6. The White Man's Law (Sessue
Hayakawa).....5000 ft.
May 13. Mile-a-Minute Kendall (Jack
Pickford).....5000 ft.
May 20. The Mating of Marcella (Dor-
othy Dalton).....5000 ft.
May 27. Believe Me, Xantippe (Wallace
Reid).....5000 ft.
May 27. Prunella (Marguerite Clark)
.....5000 ft.
May 27. His Own Home Town (Charles
Ray).....5000 ft.
June 2. Missing (Dorothy Dalton)
.....5000 ft.
June 2. Love's Conquest (Lina Cav-
alleri).....5000 ft.
June 9. Viviette (Vivian Martin).....5000 ft.
June 9. Her Final Reckoning (Paul-
ine Frederick).....5000 ft.
June 16. The Bravest Way (Sessue
Hayakawa).....5000 ft.

(Arterraft)

Apr. 15. Mr. Fix-it (Douglas Fair-
banks).....4552 ft.
May 13. M'Liss (Mary Pickford).....5000 ft.
May 20. Old Wives for New (De Mille
Prod.).....5000 ft.
May 20. Selfish Yates (Wm. S. Hart)
.....5000 ft.
June 2. A Doll's House (Elsie Fer-
guson).....5000 ft.

June 16, Say, Young Fellow (Douglas Fairbanks).....5000 ft.
June 16, Hit-the-Trail-Holiday (Geo. M. Cohan).....5000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.

Five or more reels—rel. irreg. Features Barbara Castleton, Josephine Whittell, Lois Wilson, Bert Lytell, Mitchell Lewis, Elmo Lincoln, Enid Markey.
The Sin Invisible (Mitchell Lewis).....6000 ft.
Tarzan of the Apes (Enid Markey).....8000 ft.
Passing of the Third Floor Back (Sir Forbes Robertson).....6000 ft.
My Four Years in Germany.....10,000 ft.
Petrova Pictures (Mme. Petrova)
April — The Life Mask.....5000 ft.
June — Tempered Steel.....5000 ft.
— Patience Sparhawk.....5000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Gertrude McCoy, Irene Fenwick, Mitchell Lewis, Ruth Roland, Doris Kenyon, Zeena Keefe, Jane Grey, Bessie Barriscale, Leah Baird, Milton Sills, Reine Davies, Clifford Bruce.
One Hour (Zeena Keefe and Alan Hale).....5313 ft.
The Fringe of Society (Ruth Roland, Milton Sills, Leah Baird).....3802 ft.
The Cast Off (Bessie Barriscale).....5665 ft.
The Zeppelin's Last Raid.....6000 ft.
Those Who Pay (Bessie Barriscale).....6000 ft.
The Belgian (Valentine Grant).....6000 ft.

FOX FILM

130 W. 46th St., N. Y.

(Special Features)
Five or more reels—every Sun. Features Gladys Brockwell, Jewel Carmen, Tom Mix, Miriam Cooper, June Caprice, George Walsh, Peggy Hyland, Virginia Pearson, Jane and Katherine Lee.
Apr. 28, Her One Mistake (Gladys Brockwell).....5000 ft.
May 5, Brave and Bold (George Walsh).....5000 ft.
May 12, Peg of the Pirates (Peggy Hyland).....5000 ft.
May 19, Confession (Jewel Carmen).....5000 ft.
May 26, The Firebrand (Virginia Pearson).....5000 ft.
June 2, Blue-Eyed Mary (June Caprice).....5000 ft.
June 9, Ace High (Tom Mix).....5000 ft.
June 16, We Should Worry (Jane and Katherine Lee).....5000 ft.

(Standard Pictures)

Five or more reels—every other Sun. Features William Farnum, Theda Bara, Annette Kellerman, Dustin Farnum.
Mar. 24, Rough and Ready (William Farnum).....6000 ft.
Apr. 7, Blindness of Divorce.....7000 ft.
Apr. 21, The Soul of Buddha (Theda Bara).....6000 ft.
May 5, True Blue (William Farnum).....7000 ft.
May 19, The Cailloux Case.....6000 ft.

GENERAL FILM

25 W. 44th St., N. Y.

(Duplex Films, Inc.)
Shame (Zeena Keefe).....7000 ft.

(Falcon Features)

Four-reel drama. Features Kathleen Kirkham, Henry King, R. Henry Grey, Henry Ainley, Mary Dibley, Viola Vale, Daniel Gilfether, Ethel Ritchie, Margaret Landis, Neil Hardin.
Brand's Daughter (Kathleen Kirkham).....4000 ft.
Feet of Clay (Margaret Landis, R. Henry Grey).....4000 ft.
His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell).....4000 ft.
Zollenstein (Viola Vale).....4000 ft.

(Hanover)

The Marvelous Maciste.....6000 ft.
Camille.....6000 ft.
Monster of Fate.....ft.

(Interstate Film Co.)

The Last Raid of Zeppelin L. 21.....2000 ft.

(Victory Films)

Triumph of Venus.....5000 ft.

GOLDWYN FEATURES

16 E. 42nd St., N. Y.

Five or more reels—every Sun. Features Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl, Mary Garden.
Apr. 21, The Face in the Dark (Mae Marsh).....6000 ft.
May 5, Joan of Plattsburg (Mabel Normand).....6000 ft.
May 19, The Fair Pretender (Madge Kennedy).....6000 ft.
June 2, All Woman (Mae Marsh).....6000 ft.
June 16, The Venus Model (Mabel Normand).....6000 ft.
June 30, The Service Star (Madge Kennedy).....6000 ft.

Goldwyn Specials

Heart of the Sunset.....7000 ft.
Blue Blood.....6000 ft.
Honor's Cross.....6000 ft.
Social Ambition.....6000 ft.

GREATER VITAGRAPH

1600 Broadway, N. Y.

Five-reel drama—every Mon. Features Alice Joyce, Harry Morey, Agnes Ayres, Marc MacDermott, Earle Williams, Edward Earle, Alfred Whitman, Nell Shipman, Corrine Griffith, Evert Overton, Grace Darmond, Gladys Leslie, J. Frank Glendon, Walter McGrail, Florence Deahon.
Apr. 29, The Seal of Silence (Earle Williams, Grace Darmond).....5000 ft.
May 6, The Little Runaway (Gladys Leslie and Edward Earle).....5000 ft.
May 13, The Triumph of the Weak (Alice Joyce, Walter McGrail).....5000 ft.
May 20, The Golden Goal (Harry Morey, Florence DeShon).....5000 ft.
May 27, Bares, Son of Kazan (Nell Shipman, Alfred Whitman).....5000 ft.
June 3, A Game With Fate (Harry Morey, Betty Blythe).....5000 ft.
June 10, Find the Woman (Alice Joyce).....5000 ft.
June 17, The Soap Girl (Gladys Leslie).....5000 ft.

HILLER & WILK

(State Rights)
Longacre Bldg., N. Y.

Five or more reels—rel. irreg. Raffles (John Barrymore).....6462 ft.
Wrath of the Gods (Sessue Hayakawa).....4904 ft.
Battle of Gettysburg.....4808 ft.
Sporting Life (In course of production).....ft.

HODKINSON-PARALTA PICTURES

527 5th Ave., N. Y.

Five or more reels—2 a month. Features Bessie Barriscale, Henry B. Walthall, J. Warren Kerrigan, Louise Glaum.
Apr. 15, Blindfolded (Bessie Barriscale).....5000 ft.
Apr. 29, With Hoops of Steel (Henry Walthall).....6000 ft.
May 13, The Snapdragon (Louise Glaum).....6000 ft.
May 27, Rose o' Paradise (Bessie Barriscale).....6000 ft.

IVAN FEATURES

130 W. 46th St., N. Y.

Five or more reels—every month. Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison).....7000 ft.
Human Clay (Mollie King).....5000 ft.
Life or Honor (James Morrison, Violet Palmer).....6500 ft.

JEWEL PRODUCTION

1600 Broadway, N. Y.

Five reels or more—rel. irreg. The Doctor and the Woman.....5000 ft.
The Man Who Dared God.....7000 ft.
A Soul for Sale.....6000 ft.
The Girl Who Dared.....6000 ft.

METRO PICTURES

Longacre Bldg., N. Y.

Five-reel drama—every Mon. Features Harold Lockwood, Emily Stevens, Mabel Taliaferro, Emmy Wehlen, Viola Dana, Francis X. Bushman, Beverly Bayne, Edith Storey, May Allison, Bert Lytell.
Apr. 29, Riders of the Night (Viola Dana).....5000 ft.
May 6, The Trail to Yesterday (Bert Lytell).....5000 ft.
May 13, Cyclone Higgins, D.D. (Bushman and Bayne).....5000 ft.
May 20, The Winning of Beatrice (May Allison).....5000 ft.
May 27, Lend Me Your Name (Harold Lockwood).....5000 ft.
May 27, Pay Day (Mr. and Mrs. Sidney Drew).....5000 ft.
June 3, The Only Road (Viola Dana).....5000 ft.
June 10, Social Quicksands (Bushman and Bayne).....5000 ft.
June 17, The House of Gold (Emmy Wehlen).....5000 ft.

(Specials)

Six or more reels—every month. Features Nazimova, Rita Jolivet, Edith Storey, Viola Dana, Emily Stevens, Mabel Taliaferro, Arnold Daly, Dolly Sisters.
The Million Dollar Dollies (Dolly Sisters).....5000 ft.
Lest We Forget (Rita Jolivet).....8000 ft.
The Legion of Death (Edith Storey).....7000 ft.
Blue Jeans (Viola Dana).....7000 ft.
Revelation (Nazimova).....7000 ft.
My Own United States (Arnold Daly).....8000 ft.
Toys of Fate (Nazimova).....7000 ft.

MUTUAL FILM

220 S. State St., Chicago

Five-reel drama—every Mon. Features Mary Miles Minter, William Russell, Edna Goodrich, Margarita Fischer, Ann Murdock, Olive Tell, Gail Kane, Jackie Saunders.
Apr. 1, A Bit of Jade (Mary Miles Minter).....5000 ft.
Apr. 8, The Richest Girl (Anna Murdock).....5000 ft.
Apr. 15, The Primitive Woman (Margarita Fischer).....5000 ft.
Apr. 29, Hearts of Diamonds (William Russell).....5000 ft.
May 27, Social Briars (Mary Miles Minter).....5000 ft.
June 10, A Square Deal (Margarita Fischer).....5000 ft.
June 24, Up Romance Road (William Russell).....5000 ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.

Five-reel drama—every Sun. Features Antonio Moreno, Helene Chadwick, Frederick Warde, Gladys Hulette, Mrs. Vernon Castle, Frank Keenan, Bessie Love, Fannie Ward, Bryant Washburn, Warner Oland, Baby Marie Osborne, Creighton Hale.
Apr. 14, The Busy Inn (N. I. Panoff, Mme. Lesienko, Mme. Orlova).....5000 ft.
Apr. 21, Ruler of the Road (Frank Keenan).....5000 ft.
Apr. 28, Dolly Does Her Bit (Baby Marie Osborne).....5000 ft.
May 5, How Could You Caroline? (Bessie Love, James Morrison).....5000 ft.
May 12, The Dagger Woman (Ivan Mosukin, Olga Zovska).....5000 ft.
May 19, The Mysterious Client (Irene Castle, Milton Sills, Warner Oland).....5000 ft.
May 26, A Daughter of the West (Baby Marie Osborne).....5000 ft.
June 2, The Yellow Ticket (Fannie Ward, Milton Sills, Leon Barry, Helen Chadwick, Warner Oland).....5000 ft.
June 9, For Sale (Gladys Hulette, Creighton Hale).....5000 ft.

PERFECTION PICTURES

63 E. Adams St., Chicago

Six or more reels—rel. irreg. Features Taylor Holmes, Mary MacLane, Shirley Mason, Mary McAllister, Tom Moore, Hazel Daly.
Uneasy Money (Taylor Holmes).....5400 ft.
Brown of Harvard (Tom Moore and Hazel Daly).....6100 ft.
Men Who Made Love to Me (Mary MacLane).....6200 ft.
Unbeliever (U. S. Marines).....6800 ft.
Ruggles of Red Gap (Taylor Holmes).....6190 ft.
Chase Me Charlie (Charles Chaplin).....4490 ft.
A Pair of Sixes (Taylor Holmes).....5400 ft.

RIALTO DE LUXE

130 W. 46th St., N. Y.

Five or more reels—rel. irreg. The Unchastened Woman (Grace Valentine).....7000 ft.
Conquered Hearts (Marguerite Marsh).....7000 ft.
The Window Opposite (Leah Baird, James Morrison).....6000 ft.

SELECT PICTURES

729 7th Ave., N. Y.

Five or more reels—3 or more a month. Features Clara Kimball Young, Norma Talmadge, Alice Brady, Constance Talmadge.
Apr. The Reason Why (Clara Kimball Young).....4665 ft.
Apr. Up the Road with Sallie (Constance Talmadge).....458 ft.
Apr. At the Mercy of Men (Alice Brady).....5000 ft.
May, The Lesson (Constance Talmadge).....5000 ft.
May, De Luxe Annie (Norman Talmadge).....7000 ft.
May, The Ordeal of Rosetta (Alice Brady).....5000 ft.

STERLING PICTURES

729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Alma Hanlon, Jean Sothorn, Anna O. Nilsson, Catherine Calvert, Marguerite Courtot, Gertrude McCoy, Naomi Childers.
The Hypocrites.....6000 ft.
I Believe.....7000 ft.
The Natural Law (Marguerite Courtot).....6000 ft.

TRIANGLE

1457 Broadway, N. Y.

Five-reel drama—2 every Sun. Features Roy Stewart, Olive Thomas, J. Barney Sherry, William Desmond, Belle Bennett, Alma Rubens, George Hernandez, Dick Rosson, Margery Wilson, Irene Hunt, Pauline Starke, Josie Sedgewick, Claire McDowell, Jack Livingston, Myrtle Lind.
Apr. 28, The Lonely Woman (Belle Bennett).....5000 ft.
Apr. 28, Paying His Debt (Roy Stewart).....5000 ft.
May 5, An Honest Man (Wm. Desmond).....5000 ft.
May 5, Mlle. Paulette (Claire Anderson).....5000 ft.
May 12, Her Decision (Gloria Swanson, J. Barney Sherry).....5000 ft.
May 12, Wolves of the Border (Roy Stewart).....5000 ft.
May 19, Whi Is to Blame? (Jack Livingston).....5000 ft.
May 19, Old Hartwell's Cub (Wm. Desmond).....5000 ft.
May 26, Old Loves for New (Margery Wilson).....5000 ft.
May 26, High Stakes (J. Barney Sherry).....5000 ft.
June 2, The Man Who Woke Up (Pauline Starke, Wm. V. Monge).....5000 ft.
June 2, A Red-Haired Cupid (Roy Stewart).....5000 ft.
June 9, Madam Sphinx (Alma Rubens).....5000 ft.
June 9, The Last Rebel (Belle Bennett).....5000 ft.
June 16, His Enemy, The Law (Jack Richardson).....5000 ft.
June 16, Station Content (Gloria Swanson, Lee Hill).....5000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.

Five-reel drama—every week. Features Harry Carey, Molly Malone, Ella Hall, Louise Lovely, Zoe Rae, Dorothy Phillips, Priscilla Dean.
Apr. 22, The Scarlet Drop (Harry Carey and Molly Malone).....5000 ft.
May 6, The Two-Soul Woman (Priscilla Dean).....5000 ft.
May 20, The Bride's Awakening (Mae Murray).....5000 ft.
June 3, The Model's Confession (Mary MacLaren).....6000 ft.
June 17, Smashing Through (Herbert Rawlinson).....5000 ft.

WORLD FILM

130 W. 46th St., N. Y.

Five-reel drama—every Mon. Features Ethel Clayton, Carlyle Blackwell, June Elvidge, Kitty Gordon, Madge Evans, Montagu Love, Alice Brady, Henry Hull, Arthur Ashley, Lew Fields, Muriel Ostriche, Evelyn Greeley, Sir Forbes Robertson.
Apr. 29, Leap to Fame (Carlyle Blackwell and Evelyn Greeley).....5000 ft.
May 6, Masks and Faces (Sir Forbes Robertson).....5000 ft.
May 13, Journey's End (Ethel Clayton).....5000 ft.
May 20, The Swami (Montagu Love, Barbara Castleton).....5000 ft.
May 27, The Oldest Law (June Elvidge, John Bowers).....5000 ft.
June 3, The Interloper (Kitty Gordon and Irving Cummings).....5000 ft.
June 10, The Cabaret (Carlyle Blackwell, June Elvidge, Montagu Love).....5000 ft.
June 17, Silver Linings (Ethel Clayton).....5000 ft.

NEWS WEEKLIES

GAUMONT

Flushing, L. I.

(Gaumont News and Graphic)
One reel of each a week. Book through Independent Exchange.
Gaumont News released every Tuesday.
Graphic released every Friday.

MUTUAL FILM

220 S. State St., Chicago

(Screen Telegram)
One reel—every Mon. and Wed. News of the Week in Pictures.
(Publication Office—6235 Broadway, Chicago.)

PATHE EXCHANGE

25 W. 45th St., N. Y.

(Hearst-Pathe News)
One reel—every Wed. and Sat. News of the Week in Pictures.

UNIVERSAL FILM

1600 Broadway, N. Y.

(Animated Weekly)
One reel—every Wed. News of the week.
(Current Events)
One reel—every Sat. News of the Week.
(Universal Screen Magazine)
One reel—every week. Magazine on the Screen.

SERIALS

GENERAL FILM

25 W. 44th St., N. Y.

(A Daughter of the U. S. A.)
One reel—12 episodes—one every week. First release Jan. 19. Features Jane Vance. Produced by Jaxon Film Co.

GREATER VITAGRAPH

1600 Broadway, N. Y.

(The Woman in the Web)
Two reels—13 episodes—one every Mon. First rel. Apr. 8. Features Hedda Nova and J. Frank Glendon.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

(The Eagle's Eye)
Two reels—20 episodes—one every Mon. Features King Baggot and Marguerite Snow. Written by Ex-Chief William J. Flynn. Produced by Whartons, Inc.

MARION DAVIES FILM CO.

311 Longacre Building, New York City.

Cecilia of the Pink Roses (Marion Davies).....ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.

(The House of Hate)

Two reels—15 episodes—one every Sun. Features Pearl White and Antonio Moreno. Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logue. Produced by Astra. First episode Mar. 10.

UNIVERSAL FILM

1600 Broadway, N. Y.

(The Bull's Eye)

Two reels—18 episodes—one every Sat. First episode Feb. 4. Features Eddie Polo and Vivian Reed.

(The Lion's Claws)

Two reels—18 episodes—one every Sat. First episode Apr. 1. Features Marie Walcamp.

(Continued on page 861)

PROJECTION AND EQUIPMENT

THEATER ILLUMINATION

Architecture Plays Important Part in Lighting Effects—Results with Cove, Panel and Fixtures

THE PARTICULAR USE to which the theater is to be put is the first consideration in determining what system of lighting must be employed. A house for the production of grand opera differs widely from one in which simple moving pictures are shown and it is apparent that each type must be considered by itself. However, all theaters have a great deal in common and, with the exception of the small moving picture house, all are provided with a stage, all have auditoriums, and all have some kind of lobby, and a facade which require lighting.

As far as the facade is concerned, it is unfortunately in most instances used for advertising purposes. For advertising electrical display lighting is required to announce a particular play or actor appearing in a current production. This usually takes the form of a display sign across the front of the building. After the architect has designed a good front and the owner has spent much money on its ornamentation, along comes the sign man to destroy the harmony with an ugly sign.

Why this expenditure of time and money on art for a sign man to hide, is something the writer cannot quite understand. It should be the object of the architect to design the face of a building so that a sign could be installed without hiding all of the architecture, or the architect should take it upon himself to design the building and sign at the same time, so architectural unity may result.

SERVES ADVERTISING VALUE

The marquee is a very important element in the exterior design. This not only serves its original purpose as a shelter but when properly lighted has an indirect advertising value. It is not unusual to outline the marquee in panels with as many as four or five hundred lamps. The particular object of this style of lighting is to make a bright spot in what might otherwise be a dark.

Where theater entrances join each other closely the marquee often spreads a bright and attractive lane of light. In addition to performing its utilitarian purpose and that of light attraction, the marquee has been impressed into service for direct advertising. Attractive signs are attached to the sides and front, and projectors to illuminate the facade may also be hidden on it.

In the latest house to be erected in New York, the classic facade, on which there are no signs whatever, is lighted by flood lighting which emphasizes the architecture. The only signs on this particular building are small ones (the name of the theater) at either end of the marquee. Underneath the marquee and against the building is a changeable sign giving the attraction for the week.

The lobbies, halls and anterooms require very little comment, as their problems are simple. As a rule these portions of the house constitute just so many rooms, each of which must have its lighting equipment designed to meet the views of the architect. Considerable cove lighting is done at present, and, where the height is sufficient to erect a dome, this style is particularly to be recommended. Panel lighting is also used. This consists of diffusive glass panels set in the ceiling behind which the lamps when properly spaced give a skylight effect.

Considerable care must be exercised in the design of panel lighting because as a rule the light is only projected directly down from the panels and wall surfaces cannot be depended on for diffusion to attain general illumination of the interior. When it is used, it is frequently supplemented with wall sconces or cove lighting.

For the auditorium there are quite a number of lighting systems and combination systems to select from. Direct fixtures, cove lighting or panel lighting combinations of any two or all three may be used.

DESIGN OF COVE IMPORTANT

In cove lighting, the shape of the cove is important. If the cove and dome are too flat, the light will not be projected far enough to the center and in this system of lighting the entire dome surface should be evenly flooded. The cove and reflectors should be properly designed for the purpose. There are domes of such great extent that it is practically impossible to entirely illuminate them from the cove. In such cases, it is necessary to use a fixture to illuminate the surface that cannot be reached by the lights in the cove.

Preferably, the fixture should be one of indirect type; if semi-indirect is used, care should be taken that not too much light is thrown through the bowl as most of it should be reflected against the surface of the dome. In this particular style of lighting color of the dome and cove surface is a matter of importance. As a rule, light non-absorptive colors are best. Enamel or glazed paint should not be used. A flat point is absolutely necessary to successful cove lighting. In a great many houses aluminum leaf in various color tints has been used, but not with very much success. It seems almost impossible to do away with direct reflection of metallic surfaces, and the light, instead of being diffused as it would be over a flat paint surface, is practically mirrored, and each lamp may be seen reflected.

NO USE FOR PANEL LIGHTING

Panel lighting alone should never be used in an auditorium, as this style

of illumination does not permit enough light to reach the wall and ceiling surfaces to properly illuminate the decorations. In a number of houses that are exclusively so equipped, it has been found that the effect of the plaster detail on which a great deal of thought and money was expended is entirely lost. Therefore in planning this style of lighting sufficient wall brackets or other light sources should be provided about the auditorium to accentuate the architectural details. Lighting an auditorium with direct fixtures is a familiar method, and requires no comment.

The combination of cove, panel and fixture lighting usually produces a very happy effect. The main ceiling dome may be lighted with coves, some illuminated panels installed in the ceiling, and some also introduced into the soffit of the balcony, with brackets installed throughout the

house to help in the general effect. This combination more than any other gives the auditorium a pleasing effect. The quantity of light to be used in both the coves and panels requires very careful study, and should be properly worked out to get good results.

In all descriptions I have assumed that the lighting is that known as "one color lighting." In multi-colored lighting we have a little different problem. The amount of white light introduced in color lighting should be the same as though white lights only were to be used, and where colors are introduced they should be used in sufficient quantity to blend with the white lights. With the use of dimmers on the stage, effects can be obtained in color lighting by means of various combinations which add materially to the effect of the dome and panels.

(To be continued.)

MUCH TO DO IN FRONT

Importance of Artistic Handling—Fitness a Requisite—A Rehearsal Interesting

IN CONSIDERING the ushers, the lobby treatment and the front of the house in general, one must not forget that from the footlights back is a ground that requires a lot of attention and thought. Stage men come in for much of the artistic handling of the presentation. Of course I am speaking of the progressive houses which pay some attention to detail. I suppose in a lot of small houses the stage men or man has nothing to do but keep the exploring youngsters out of the back door and enjoy a good cigar, with now and then a visit over to the other corner. But the large houses are equipped with a doorman who watches over the entrance, the stairway to the lockers and dressing rooms, who takes in all communications, and who in his way is a very important personage; he is usually possessed of a cold eye, and sizes a stranger up in much the same manner as Bill Hart; but he really means well for all that.

FINE POINTS OF REHEARSING

It would be quite a sight for many exhibitors to watch the rehearsal at one of the big New York picture houses. These are held on Saturday and Sunday mornings, beginning about 9.30. The orchestra is usually rehearsed in the overture and the musical program for the feature before the manager puts in his appearance. Either the conductor or one of his assistants directs. After this the manager takes a hand. He pays particular attention to the presentation of the review and the feature picture music. The review is built up as to story and music so as to have a climax. Thus there is the maximum effect on the audience, which is certainly what all managers ought to aim for. After the music comes the lighting. If there is a

special setting for a song or a dancing scene, all sorts of combinations are tried out, and the best one fixed. In the New York picture houses this lighting is one of the show features, the audience commenting on its excellence as much as upon the feature itself.

PARTS MUST COORDINATE

The general public knows little of the amount of work it takes to give a picture show. Everybody works right up to the few minutes before the doors open, and then the finished product is watched with some nervousness. This is particularly true of the news review, for this feature has probably the greatest effect on the audience, particularly in these times when so many of them have to do with war activities. So the marching soldiers and the music. Much depends upon the conductor; must jibe; there is no other course, he has got to know music and how to do things hot off the bat. As, for instance, his men may be playing a march and at once be required to play the same tune in three-four time as a waltz. This sounds very smooth when heard from a comfortable orchestra chair, but just the same the men have got to know their business. And it is needless to say that these presentations are the very heart of the work; they have their effect on the box-office, and too much care cannot be given them. A *Tribune* writer on motion pictures said last week that the Rivoli's way of presenting a feature would make a bad picture attractive, and right there is the keynote. All pictures can't be novel and perfect; some of them have got to fall a little behind. Therefore they must have a little help in the way they are shown to the public.



The face at the window in "The Venus Model" (Goldwyn) is comic rather than sinister, but then it's a Mabel Normand and she is enjoying splendid isolation

Sturdiness, a smile and good moral support are Mary Thurman's chief aids in "Love Loops the Loop" (Sennett-Paramount)



Penetrate the disguise of the buxom party and you will find our reliable friend "Fatty" Arbuckle. A scene from "Good Night Nurse" (Paramount)

Edith Roberts as the ginghamed girl in "Turn About Eleanor" (Bluebird) and her most faithful friends



The cowboys and the lady become friends—as is right—in "The Red-Haired Cupid" (Triangle). Roy Stewart, Peggy Pearce and Roy Griffith

Billie Rhodes in "By Fowl Means" (Mutual) evidently does not expect Mr. Hoover for dinner



The consolation of Charlotte Walker in "Men" (Bacon-Backer) proves a great comfort to Anna Lehr

The eyes seem to have it in "Find the Woman" (Vita-graph) with Alice Joyce as the startled heroine



A two handed welcome is often an effective diplomatic strategy. Margarita Fisher in "A Square Deal" (Amer.-Mutual)



Alice Brady listens wistfully to the love of Crawford Kent in "The Ordeal of Rosetta" (Select)



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HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—Releases: "Sails in Pawn" "Bride's Silence" "Game of Wits" "Mate of the Sally Ann" "Beauty and the Rogue"
AMERICAN FILM CO., Santa Barbara, Calif. "COMING: Hearts and Diamonds"



CORINNE GRIFFITH

THE EDITOR is a weekly magazine for writers. It is twenty-two years old. Those who conduct it like to think of it as a weekly visitor to ambitious writers, as a visitor who must not be pretentious, not dull, but friendly and helpful. Recognizing that writing may be an art, or a trade, or a profession—what the writer himself makes it—THE EDITOR tries to tell writers, so far as such things may be taught, how to write stories, articles, verses, plays, etc. One thing it does, in a way that never has been equalled is to bring to the attention of writers news of all the opportunities to sell their work. News of current prize competitions is a weekly feature. Editorials on copyright and authors' literary property rights are frequent.

P. C. Macfarlane says that THE EDITOR'S leading articles, which usually are written by Charles Leonard Moore, are the best essays on writing being published today.

THE EDITOR has a department devoted to letters in which successful contemporary writers tell of the genesis, development and writing of certain of their published stories.

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CONTINUITY ORIGINALS
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Writing for Pathe
Hollywood, Calif.
ADAPTATIONS EDITORIAL

Howard Gaye
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STEIN'S
FOR THE STAGE & FOR THE BOUDOIR
MAKE-UP

PICTURE PERSONALS

FRANCIS FORD has proved such a valuable director to the producing company operating under his name that the Board of Directors has taken out a policy of \$100,000 on his life, securing them against loss in case of interruption of his work.

JACQUES D. MOHR, well known in film circles and recently Eastern sales manager for Clune's production, "Ramona," joined the colors last week, and is now in training at Camp Upton, N. Y.

S. G. GIBSON, for the past eight years in the Montreal exchange of General Film, has been transferred to the Boston exchange. He will cover Vermont and New Hampshire.

I. B. WOODSIDE has resigned as publicity director at Triangle Film's Pacific Coast studios, and will be succeeded by Ivan St. Johns.

BESSIE EYTON, who appeared prominently in support of Harold Lockwood in "Lend Me Your Name," has been re-engaged for the leading feminine role in support of Mr. Lockwood in Metro's film version of Henry Kitchell Webster's novel, "A King in Khaki," now in course of production.

MONTAGU LOVE, the World Picture star, has fully recovered from his recent illness and has started work at the World Studio in West Fort Lee on a new production. This attraction is a film version of the famous best selling novel by Leroy Scott, "To Him that Hath." Oscar Apfel is directing Mr. Love.

GILES R. WARREN, who was the first scenario editor to write personal letters to the authors who submitted manuscripts, has signed with World Pictures as staff writer and is now engaged in doing the continuity for a picture which will be issued toward the end of the summer. Mr. Warren first became connected with motion pictures in 1910 and was scenario editor for the Imp Company.

C. FEATHERSTONE has resigned as booker for the Seattle Branch, Famous Players-Lasky Corporation, to accept a position in the booking department of the First National Exhibitors' Exchange.

H. G. ROSEBAUM, manager of the Seattle office Famous Players-Lasky, has gone to San Francisco for a business meeting with Herman Wobber, district manager.

C. O. WINRICK, until recently bookkeeper at the Goldwyn Seattle office, announces the arrival of a seven-pound boy at his home. Mr. Winrick is now booker for the Famous Players-Lasky Seattle branch.

THEDA BARA has started work on a new play under the direction of J. Gordon Edwards at the Fox Studio. Miss Bara has the part of a trained nurse. Most of the exteriors will be shot at Catalina Islands.

MAE MARSH, Goldwyn star, has been in Buffalo as the guest of Harold B. Franklin, manager of Shea's Hippodrome. While there, Miss Marsh appeared on the stage at Shea's afternoon and evening shows to boost the war stamp campaign. Auctioning off her photographs to the highest buyers of W. S. S., she added \$18,900 to the Buffalo quota, whereat the local committee was so pleased that Director Edward H. Butler personally thanked Miss Marsh for her aid.

C. E. PENROD, Indianapolis manager for the Fox Film Corporation, has gone to New York to attend the managers' convention.

C. P. FULLER, owner of the Angela Theater, Alexandria, Ind., has sold his theater and has joined the navy.

MOSIMAN BROTHERS have sold the Isis Theater at Kokomo, Ind., to the Arnold Brothers, owners of the Grand.

DORIS KENYON, whose name is so familiar to motion picture patrons, will soon be equally well known in the financial world. At a special meeting of the board of directors of De Luxe Pictures, Inc., held last week, Miss Kenyon was elected treasurer of the organization and hereafter all checks of the company signed by Theodore C. Detrich, its president and general manager, will be countersigned by Miss Kenyon.

CHARLES PARROTT, director of the Billy West King-Bee Comedies, is co-author of a new comedy war song entitled "Sammy's Saving Souvenirs for the Girl He Left Behind." James Adams and Chris Schonberg are his conductors. The song is published in Los Angeles.

FREDERIC A. THOMSON, the first director from the legitimate drama to be engaged by Vitagraph, has returned to that organization, to direct Gladys Leslie in Blue Ribbon features.

EDWARD EARLE, Vitagraph star, did a lot of hard work in the Red Cross Drive. He was drafted for theater appeals by the Allied Theatrical and Motion Picture Team, and armed with a few jokes, some clinching facts about the work of the Red Cross, and a straw hat, collected \$1,100.

MYRON SELZNICK has been appointed general manager of the Norma Talmadge Film Corporation, succeeding Roland West. Mr. Selznick had been acting manager of the Norma Talmadge Studio on East Forty-eighth Street for two months prior to the latest appointment.

STANLEY D. HATCH is the new Detroit manager for Metro, succeeding George N. Montgomery. Mr. Hatch was formerly with the Vitagraph and George Kleine exchanges in Cincinnati.

WALLACE MACDONALD will furnish his Triangle contract at the conclusion of his present picture, "Marked Cards," and leaves at once for his home in Halifax, Nova Scotia, Canada, where he will become a private in the Tenth Siege Battery of the Royal Canadian Artillery, Fort Cambridge, Nova Scotia.

MAJOR JOHN PURROY MITCHELL, formerly Mayor of New York City, was among the prominent visitors at the Triangle Culver City Studio last week. He is in the Aviation Service at San Diego, Cal., and was on a brief visit to Los Angeles when he took advantage of the opportunity to see how Triangle pictures are made.

C. D. HILL, acting manager of the Indianapolis General Exchange, also drafted for the selective army, has been succeeded as acting manager by C. W. McDaniel, who has been transferred to that post from the Chicago General Film Exchange, where he has been acting as a traveling representative.

I. SOSKIN, sales manager for Famous Players Film Company in Canada has returned to Toronto after two months' stay at the Montreal office.

S. STANDFIELD, of the Independent Film Supply Company, Montreal, and H. Decker of the same company, have gone to St. John, N. B., to join the siege battery recruiting there.

J. C. RAGLAND, who was until recently affiliated with William Fox Exchange in Cincinnati, has taken over the management of Select Pictures, St. Louis branch. Mr. Ragland has had a great deal of picture experience, having promoted most of George Kleine's super-productions. Previous to pictures he was connected with Cohan and Harris.

TOM REED, lately head of an automobile machine shop in Detroit, has become a scenario writer for Douglas Fairbanks. Reed was in charge of arrangements in Detroit when Fairbanks hit the town on his Liberty Loan tour, and made some suggestions which pleased the latter, with the result that Reed closed his shop and joined up.

PAULINE CURLEY, though only slightly over sixteen, has been engaged by Douglas Fairbanks for the leading feminine role in his next picture. Miss Curley has been on the stage fifteen years. She made her screen debut six years ago in "The Straight Road."

C. R. ROGERS has been placed in charge of Select's New England territory, with headquarters in the Boston branch. Mr. Rogers has had a successful career as branch manager for Select in Buffalo. Sherman S. Webster succeeds Rogers as branch manager of Select's Buffalo Exchange.

LOUISE HUFF received what was probably the first box of candy ever delivered by airplane mail service. It was sent from New York to Philadelphia by United States Air Mail Service and from Philadelphia to Overbrook, Pa., by special delivery, reaching Miss Huff just a few hours after it had been packed in one of Huyler's uptown stores.

ALICE TERRY has resumed work at the Vitagraph studios, and will shortly be seen as leading lady in a new production. Miss Terry went to her home in Washington, D. C., recently to undergo an operation for appendicitis but has fully recovered.

EDWARD SLOMAN, who is responsible for the direction of Mary Miles Minter in her last three plays, "A Bit of Jade," "Social Briers," and "The Ghost of Rosy Taylor," has been transferred to the Margarita Fisher company.

RUTGERS NEILSON has resigned from the publicity staff of Metro Pictures Corporation to accept an editorial position at the United States Army Gas Defense plant at Long Island City.

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ALAN DALE
of the New York American says:

"I saw an extremely interesting and vividly gripping picture the other day. It was 'THE UNCHASTENED WOMAN,' with Miss Grace Valentine as the star. Miss Valentine is unforgettably authoritative, marvelously subtle, cynical and intriguing. I either like a picture for its story and its actors or—I don't like it. In the case of 'THE UNCHASTENED WOMAN' I appreciated the film for the sake of the Anspacher story, and for the unusually illuminative acting of Miss Grace Valentine."

HARRIET UNDERHILL
in the New York Tribune says:
"The most interesting thing that has been done on the screen this season. We never dreamed Grace Valentine could act like that. She was so convincing and compelling."

MOVING PICTURE WORLD SAYS:

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MAKE-UP

NEWS OF THE WEEK IN STOCK

Close in New Haven

NEW HAVEN—"Good-By, Good Luck and God Bless You!" and "Lights Out!" at the Hyperion, after a very successful season. The closing bill was an "Irish Cinderella," and the company left town soon after. Jane Morgan will summer in Washington, and Alfred Swenson and Lorle Palmer (Mrs. Swenson) will "vacation" at their home in Great Kills, Staten Island. Frank Thomas will be in Worcester, where he will rest after a long season. Louise Farnum, De Forrest Dawley, Russell Fillmore and Director Harry Andrews will play an engagement with the Palace Players at Hartford, Conn. Ida Maye will be in New York doing picture work. Arthur Griffin and Emmy Martin will be with the Poli Players in Waterbury, Conn. Manager Menges plans to recuperate at a local shore resort, and make ready for the Fall opening. Both the Hartford and Waterbury companies will open in Willie Collier's success, "Nothing But the Truth."

Emmy Martin now with the Poli Players in Waterbury, Conn., wishes it known that she has taken the name of Martin permanently for stage use. She was formerly known as Emmy Carrington, but because of the similarity of the name with that of other stock women she has decided to use her own name, which is Martin.

Hellen Mary.

Active in Oakland

OAKLAND.—Ye Liberty has again opened its doors under its old name, and from the immense crowds that are in attendance at all performances, the house is going to be just as popular as it was in former days. For the opening production, Managers Jackson and MacArthur presented "The Man from Home," with Orrall Humphreys in the leading part. Betty Brice, former leading lady of the Bishop Theater, appeared in his support. Others were: Ben Erway, George Webster, Al Cunningham, Vane Castle and Audie Due. Much credit should be accorded Rupert Drum, the new stage director, for the way in which the play was staged. "A Pair of Sixes" is next week's offering.

Macdonough: Crane Wilbur Players played a return of "The Love Liar." Mr. Wilbur is well supported by Jane O'Rourke in the leading role, Ann O'Day, Alice Elliott, Lucille Webster and Mrs. Crane Wilbur, who is making her first appearance in the ingenue role.

The Bishop playhouse reopened June 10 with "The Mikado."

Jane O'Rourke, who is appearing with the Crane Wilbur Players, will soon be seen in a clever little sketch on the Orpheum Circuit. She will be supported by Thomas Chatterton and A. Burt Wesner, two clever actors, who have recently been appearing at the Alcazar Theater, San Francisco.

Louis Scheeline.

"The Claim" in Seattle

SEATTLE—"The Claim" was presented by the Wilkes Players week May 26. Grace Huff portrayed the role of the mother. Ivan Miller was the good man. Jane Darwell made the most of her role as the unhappy sister. Fanchon Everhart again proved her ability as a character woman; George Cleveland's bit of character work won many laughs; Ruth Renick, George Barnes, Henry Hall, Norman Fensier, John Nickerson, and others contributed greatly to the performance. The settings were carefully arranged by Director Addison Pitt. "Facing the Music," week June 2.

Caroline Mendell.

"Daybreak" in Detroit

DETROIT.—The Bonstelle company presented "Daybreak" at the Garrick week May 27. Miss Bonstelle met the emotional requirements, which are by no means slight in this play, and Robert Frazer was excellent in the part of the weak husband, who is ultimately redeemed. Some of the other new members made an excellent impression, especially Katherine Cornell, May Lena Wilson, M. J. Briggs and Claude Kimball; while such old reliables as Robt. Adams, Wm. Pringle and Arthur Allen, completed the cast with their usual efficiency.

Marion Semple.

"Stop Thief" Presented

INDIANAPOLIS.—The second week, May 27-June 1, of the Stuart Walker company's second season brought forth a double bill. "Stop Thief," preceded by "The Hero," the one act play by Alice Brown, produced for the first time on any stage. It is an impressive play, timely, fanciful and poetic, breathing the spirit of patriotism, and offered George Gaul an opportunity to do the best thing he has yet done here. Margaret Mower, Paul Kelly and Morgan Farley in the other roles left little to be desired. In "Stop Thief," Aldrich Bowker set the pace and gave the most natural and delightfully convincing performance of the evening as the absent minded husband. Paul Kelly as Jack Doogan and Beatrice Maude as Nell were a pair of youthful crooks, who lined up well in their roles. Judith Lowry was charming as the wife who was kept busy keeping her absent minded husband out of trouble. Edgar Stehli was capital as the bridegroom, and Daisy Vivian was the attractive bride. "Romance" week June 3.

Pearl Kirkwood.

Play 118th Week

SALT LAKE CITY.—The Wilkes Players presented week of June 2 "St. Elmo" to very good business. Ralph Cloninger was the star of the production, and gave a capital performance. Nana Bryant played Edna, leaving nothing to be desired. Cliff Thompson delighted in a comedy role, and Ancyn T. McNulty was the villain. Clair Sinclair gave us a good performance of Agnes, as did the many others in the cast. This week (June 2) makes the 118th week of the Wilkes Players in Salt Lake, five of the original company still remaining. They are: Nana Bryant, leading woman; Claire Sinclair, second woman; Cliff Thompson, juvenile man; Ancyn T. McNulty, character comedian, and Huron L. Blyden, director.

A. W. Sullivan.

Popular in Minneapolis

MINNEAPOLIS.—Following the success of "The Marriage Question," the Players presented at the Shubert week May 26 another play by the same authors, "Which One Shall I Marry?" which proved one of the best drawing cards of the season.

The role of the Young Girl afforded Grace Carlyle her best chance to display her abilities since joining the Players, and she played the versatile part in highly satisfactory manner. Dwight Meade, the Poor Man, with everything to offer a wife but riches, and Jack Marvin, the Rich Man, whose wealth was his best asset, presented their arguments in telling style, and everybody was happy when Miss Carlyle selected Mr. Meade as her choice for a husband at the fall of the final curtain. Molly Fisher and Freddie Dunham again played a pair of youthful lovers, to the delight of the audiences, and to Ernest Fisher and Elsie Weller fell the comedy of the play. William A. Mortimer was the Book Agent. Week June 2, "Little Lost Sister."

Caroline Reede.

Will Summer in Michigan

FT. DODGE.—The Mae Edwards Stock Company gave their farewell performance in Fort Dodge, Iowa, May 27, and have gone East to fill an engagement for the Summer somewhere in Michigan. The Magic will remain closed for the Summer.

Lillian M. Rankin.

Musical Stock in St. Louis

D. E. RUSSELL, manager of the Park Theater in St. Louis, Mo., is arranging for a Summer season of light opera and musical comedy in St. Louis to begin on June 17. He has engaged John E. Young, James Stevens, Iva Scott and Mildred Rogers for leading roles.

"Squab Farm" for Stock

Frederic and Fanny Hatton's "Squab Farm," which the Shuberts produced at the Bijou Theater early this year, is now in rehearsal for production by the Shubert Stock company in Newark.

Stock Flashes

Cecil Bowser, well-known in stock circles and for several years prominently connected with the Poli houses, died recently of heart failure in Indianapolis. "Johnny Get Your Gun" has been released for stock, following with "Playthings," "Daughter of Mother Machree" and "Rich Man, Poor Man."

Griff Williams, who for the past seven years has been associated with Gus Hill as manager of some of his road productions, is now managing the Grand Opera House, Brooklyn, where he will remain for the summer months, returning to the Gus Hill Enterprises again next season.

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DATES AHEAD

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Fresno, Cal., 10, Bakersfield 11, Santa Barbara 12, Pasadena 13, San Diego 14, 15.
 BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.
 EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
 FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.
 MAN Who Stayed at Home: N.Y.C., April 3—indef.
 MANTELL, Robert (Wm. A. Brady): St. Paul 10-15, Minneapolis, 17-22.
 MARRIAGE of Convenience (Henry Miller): N.Y.C. May 1—indef.
 PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
 POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—indef.
 ROBSON, May, Chicago: 9-22.
 SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
 SICK-a-Bed (Klaw and Erlanger): Chgo. May 12—indef.
 TAILOR-Made Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.
 TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—indef.

OPERA AND MUSIC

COHAN Revue (Cohan and Harris): Chgo. May 20—indef.
 FANCY Free (Messrs. Shubert): N.Y.C. April 11—indef.
 FLO Flo (John Cort): N.Y.C. Dec. 20, 1917—indef.
 GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
 KISS Burglar (Wm. P. Orr and J. M. Welch): N.Y.C. May 9—indef.
 MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
 OH, Boy! (F. Ray Comstock): Phila. April 1—indef.
 OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—indef.
 OH, Look! Chicago, 3—indef.
 RAINBOW Girl (Klaw and Erlanger): N.Y.C. April 1—indef.
 ROCK-a-Bye Baby (Selwyn and Co.): N.Y.C. May 22—indef.
 SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—indef.

DIR. OF RELEASES

(Continued from page 855)

SHORT SUBJECTS

GENERAL FILM

25 West 44th St., N. Y.
(Blue Ridge Dramas)

Two reels
 The Return of O'Garry.....2000 ft.
 Mountain Law.....2000 ft.
 The Raiders of Sunset Gap.....2000 ft.
 O'Garry Rides Alone.....2000 ft.
 The Man from Nowhere.....2000 ft.

(Judge Brown Stories)

Two-reel comedy-dramas.
 Series of 20 stage acts, written and supervised by Judge Willis Brown.
 A Boy-Built City.....2000 ft.
 Love of Bob.....2000 ft.
 Dogs vs. Dogs.....2000 ft.
 The Case of Bennie.....2000 ft.
 The Three Fives.....2000 ft.
 Kid Politics.....2000 ft.

(O. Henry Stories)

Two or more reels—comedy-drama.
 Features Mildred Manning, Patsy DeForest, Jean Paige, Adele DeGarde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Evert Overton, Chet Ryan, Walter McGrail.
 Prod. by Vitagraph.

By Injunction (Chet Ryan, Patricia Palmer).....2000 ft.
 The Song and the Sergeant (Alice Terry, Stanley Dunn, Templer Saxe).....2000 ft.
 Lost on Dress Parade (Patsy DeForest, Evert Overton).....2000 ft.
 Nemesis and the Candy Man (William Dunn, Miriam Miles).....2000 ft.
 Rubaiyat of a Scotch Highball.....2000 ft.
 The Buyer from Cactus City.....2000 ft.
 The Purple Dress (Agnes Ayres and Evert Overton).....2000 ft.
 The Enchanted Profile (Agnes Ayres and Evert Overton).....2000 ft.
 The Girl and the Graft.....2000 ft.
 Sisters of the Golden Circle.....2000 ft.

(Rancho Dramas)

In the Shadow of the Rockies.....2000 ft.
 Where the Sun Sets Red.....2000 ft.
 Poverty Gulch.....2000 ft.
 Bashful Buck Bailey.....2000 ft.
 The Mating of Meg Malloy.....2000 ft.

(Wolfville Tales)

Clients of Aaron Greene.....2000 ft.
 Cynthia.....2000 ft.
 Tucson Jennie's Heart.....2000 ft.
 The Coming of Faro Nell.....2000 ft.

UNIVERSAL FILM
1800 Broadway, N. Y.

Two reel—railroad dramas featuring Neal Hart and Helen Gibson. One subject each week.
 June 17, Quick Triggers (Neal Hart), 2000 ft.
 June 24, Play Straight or Fight (Helen Gibson), 2000 ft.

New Amsterdam Theatre W. 42d Street
 Evgs. at 8.15. Mats. Wed and Sat. 2.15.
 Klaw & Erlanger's New Musical Play

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Book and Lyrics by Renold Wolf.
 Music by Louis F. Hirsch.
 Staged by Julian Mitchell and Herbert Gresham.

Republic West 42d St. Evgs. 8.30. Mats. Wed. & Sat. at 2.30.

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By C. W. BELL and MARK SWAN.
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 Book and Lyrics by Otto Harbach and James Montgomery.
 Music by Louis A. Hirsch.

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A Play of the Great Northwest by Willard Mack

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DAVID BELASCO Presents

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Candler Theatre	New York	Ridgewood Theatre	Brooklyn, N. Y.
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—V—

THE MIRROR —

At Work All Over the Country

KEEPING DRAMATIC HOUSES open for the summer months with the showing of feature film.

THE MIRROR'S CRUSADE against the closed door in the legitimate house during the hot weather is securing two results: first the creation of a new market in which the picture producer can sell his best class of product, second the bringing in of new revenue to the dramatic house owner during a season that hitherto was a dead loss.

SOME NOTABLE EXAMPLES of legitimate houses showing film this summer are the Garrick and Forrest in Philadelphia, Teck and Majestic in Buffalo, Grand Opera House in Cleveland, Detroit Opera House and Majestic in Detroit, Nixon in Atlantic City, Auditorium, Colonial, Olympia and Playhouse in Chicago, Fort Pitt and Nixon in Pittsburgh, Orpheum and Acme in Seattle, Dominion in Ottawa, Macauley's in Louisville, Castle Square in Boston and His Majesty's in Montreal.

THESE THEATRES are examples worth following. They prove the Mirror's oft repeated statement that the dramatic house can make good during the summer weather by the showing of feature film—and make good with the same class of audience that fills its seats during other months of the year.

**AT WORK
ALL OVER the
COUNTRY**
securing two results: first the creation of a new market for the film producer, second the bringing in of a new revenue to the dramatic house owner.

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